

# ABSURD

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**CRAWLING CREEPING**

**UNBELIEVABLE**

**TERROR**

**SPANISH VAMPIRE ISSUE**

Welcome to

the NEW LOOK



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UN VAMPIRO  
PARA DOS

GENALIA MORALES  
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Illustration: PEDRO LAGOS

# SPANISH VAMPIRE FILMS

A familiar name to 'Absurd' readers, Jesus Franco, sets us off on 'El Cole Del Vampiro' (spanish) the trail of the Spanish vampires. I can't seem to get away from the man,no matter what subject I choose he seems to drop up mind you it would help if I picked something other than spanish films i suppose.Franco's "VAMPIERISA 1900", (1972) is a rehearsal for his later 'Vampires Lesbos', and not knowing a great deal about this one I'll move hurriedly on to a film I do know a little about.

Another familiar name,Christopher Lee stars as Count Ludwig Von Karnestein in "LA VALIGGIA DI DR. KARNESTIN" (1983). The Karnestein along with Countess Elisabeth Bathory, were a recurring theme in Spanish Cinema. Especially in the 60's and 70's. This Black and White opener spells out the basic ground rules for others to follow. It's the old,now,opening of witch being burnt at the stake and cursing those responsible. Sheena, the witch,(Syre in original Italian/ Spanish print) promises that she will be reincarnated into the Karnestein clan. Karnestein has read up on his Stoker novels, he employs a Professor Klausen to examine and catalogue all his old

HOW MUCH SHOCK CAN THE HUMAN BRAIN STAND?

CHRISTOPHER LEE

CRYPT OF HORROR

X

A most dismaying has Klausen accidentally discovering the Witch's likeness underneath a covering painting. Giving Karnestein the identity the witch has taken on. Of course the portrait is a dead ringer for...but why should I tell you, see the film and you'll know who the reincarnated witch is about sixty minutes before



paintings and parchments,in the hope of finding something to allay his fear that his daughter is the witch reincarnated,Karnestein's housekeeper joins in the fun, she uses a "dead man's hand" candle,I can only recall seeing this superstition in Mexican films,apart from this one of course, here the hand is used to call for the devil's help in discovering the witch.Needless to say,before the finger can point at anyone, the house keeper provides two more dead hands for future use.

Lee and Klausen do Lee could have done this one in his sleep, the hardest acting he does is squinting through a candle's flame.This is very enjoyable though, and I even enjoyed the second feature chowing with it, an old Black & White ED film called 'Terrified' (1952), I wonder what happened to that one? "VAMPIRES DE JUANOS" (1963), is included here, an early Spanish TV film, not seen by this writer, but recorded for all you completists out there, who'd only complain if I left it out.

"**EL VAMPIRO DE DUSSELDORF**"(1964) is Franco-Spanish-Italian tri-production. This is slightly less murky water than the one surrounding Franco. Obviously a film Robert Rossen felt he had to make, he directed, co-scripted and acted the 'title vampire', Peter Kurten. Executed by guillotine on 2nd July 1931, Kurten had murdered nine people and tried to murder a further seven before he was caught. Called at various times 'The Dusseldorf Vampire', 'The Dusseldorf Ripper' or even 'The Dusseldorf Werewolf', Kurten remarked to his prison psychiatrist that his last wish was that he would be able to hear the sound of his own blood gushing into the canvas bag used to catch his head under the guillotine. Rossen's film, not a 'real' vampire film is simply a reconstruction of the life, crimes and execution of Peter Kurten.



Much as England did to the Irish/Pakistan/West Indians, and America did to the Mexicans, so Germany did to Spain.... Cheap labour welcomed over the border under terms that even the poorest workers of the host country would snore at.....treated like dirt....paid peanuts....housed in hovels....."**EL VAMPIRO PARA DOS**" unfortunately only takes the odd swipe at this despicable trade in humanity, and most of those swipes are pretty feeble-sinewes the adline "Germany is a paradise for hard-workers...but beware! Your employer may turn out to be a vampire"-subtle or what?

Baron De Rosenthal is the vampire of the title, played in extremely broad comedic terms by Fernando Fernan Gomez. Typical of the film's humour is Morales and Vasquez deciding that they need garlic for protection against the vampires. The next scene shows them with huge strings of the herb strung around their necks and arms. Lopez Vasquez is a very wisecracking co-lead, he gets mucho Spanish yucca



by playing 'Hamlet' to a tatty, old skull. Unfortunately, though the on-screen antics are quite funny, the Spanish verbal humour loses in the translation, that and the film being made in Black & White both contributed to the film's non-appearance in England. There could be a possibility of '**EL VAMPIRO PARA**



**DOS**" appearing on a Spanish language label in America? The film has been compared to the Hammer productions of the time, "KISS OF THE VAMPIRE" and "UNIONES DE DRACULA". In particular, whilst I can see vague allusions to those two films, there are far broader touches of the Salazar/Robles Mexican vampires of the late 50's. Baron De Rosenthal plays a huge, underground organ, very similar to German Rohrbach in "EL ATAÚD DEL VAMPIRO" (57) and Mauricio Garcés bone-built organ in "EL MUÑO DE LOS

**VAMPIROS' (80).** The hordes of white-clad vampire women, kept in Baron De Rosenthal's cellar, are echoes of the similarly attired vampires of 'SANTO CONTRA LAS MUJERES VAMPIROS' (81), now 'horde of female vampires' could be a good article for a future 'Absurd' I'll keep it in mind.



Looking as though he's appearing in 'Tombi Duri Far i Vampiri', the Baron De Rosenthal prepares to bite in 'EL VAMPIRO PARA DOGS'.

#### "TERROR NELLO SPAZIO"

concerns two astronauts, "Argos" and "Gallito" that land on the planet Aruru and discover a dying man that vampirized first the crew of the Gallito and then the Argos. The eastern cast, with the exception of Angel Aranda as "Rosa" end up as vampires, with the last two survivors blasting off in the Argos. The film ends with the two vampire-controlled astronauts discussing the pros and cons of landing on the next planet, that pretty "blue" one, which unsurprisingly turns out to be un-habitable, as you all know without me telling you, one of our better directors, his "LA MADRIGERA DEL DEMONIO" (1960) and "MOMIE PER L'ASSASSINO" (1964) are both high-points of their particular sub-genres, the vampire film and the "Giallo". Sadly though "TERROR NELLO SPAZIO" is badly dated. Seen on "THE PLANET OF THE VAMPIRES" on VHS video, is a terribly dubbed version where the casts' mouths work overtime long after the dubbed voice has finished speaking, the film is worse than dated...it's boring. There are still those "Guavasque" highlights to enjoy though, even his poorest films are worth watching here, the corpses struggling to escape from their polythene-bag coffins in the certain scene. The huge skeletons of the disembodied aliens' original form? are suitably impressive. The 'surprise' ending can't have been much of a shock in 1966, but by the mid 80's VCR revolution it simply becomes a 'Ho-hum, it's necessary planet-Earth time again'. Now, having said all that, and, if by chance you haven't seen the film, then for God's sake don't let me put you off it. See it, Rava deserves at least that from you, but then look further and see one or two of his classics and realize that yes indeed, the man was a genius, slightly flawed, but a genius.



I wish someone would bring out "LA BOLA DE LA MUERTE" (1960) on video. Yet another of the 'classics' I saw in the 60's, you know, back when cinemas had double-bills and 'late-night' Horror shows-out your heart out. If you managed to see this circa 1967, then you saw it as "BLOODSUCKERS", which was the release title SF Film distributors gave it. I remember it cost me more to get home by taxi after this than it had cost me to see the film. I'd do the same again though, this is a double-bill with Christopher Lee in "CRYPT OF HORROR" (see what Horror film viewing meant back then, sheer delirious delight).

Caracter Mitchell, as Baron Von Wasser 1, has created a garden of weird, and wonderful, plants on his island home. So famous are his botanical marvels that he gets tourists by the boatload coming to see them. Of course Von Wasser feeds his visitors on "Meat-less meat", made from his plants, and years before we ever heard of Soya beans, conversely though, he feeds his plants on meat, and you know which kind of meat his plants prefer, don't you? "Lamb Pig" is on the menu again. Why have I included this in a 'Spanish Vampire' article? Well, when the tourists wake up the next day, two of their number don't, and the other more, their bodies have been drained of blood!



Staged or cloaked bipedic vampires here though, what we have here is the one and only vampire film in cinema history, certainly in Spanish cinema history anyway. A Cross between a tree and an octopus with it's tentacle-like branches sucking out victims by cracking through windows, latching onto the face or neck of the victim and in the time honoured vampire tradition, draining their blood. Director Mel Welles obviously got his idea from "LITTLE SHOP OF HORRORS" (1960) which he acted in as 'Greville Muntrock'. He was also influenced by "BAT OF THE TRIFFID" 'cos the aqua-chic noise that the tree makes whilst sucking blood sound exactly like the triffid. sheer magic though are the scenes of Spanish and Korean actors smothering the Spanish/German equivalent of 'What the hell was that radio?' before opening the near-set window and getting a footful of leaves. An unbelievable last line situation has willowy heroine Bilia Mestas breaking her heart, trapped by the tendrils. Here Jorge Martin rushes to her rescue wielding an axe, hacking tree-limb like Hitler and Hitler, the stamped tree sprouts gouts of blood all over the place, but, before you can shout 'timber', enters the Baron, also hacking an axe, he cuts about the hero as the screen fills with tree-blood. Had either of the two protagonists bled a tooth the blood that spews from the tree would our beloved censor have let us see it? Don't 'arbor' any doubts about this film, if you get the chance, rent it out and see it!



Enrique L. Gutiérrez directed "LA MARCA DEL HOMBRE LOBO", Paul Naschy's first appearance as Waldemar Basinski. (1967) (For fuller coverage of Naschy/Waldemar see 'Abso'l' No.2). Naschy's antagonist here is Count Dracula in all but name. Played as a lecherous clowns Julian Ugarte plays Dr James Mialhov. Ugarte is tall enough to play Dracula, he's imposing enough to play Dracula, the pity is he can't bloody act.

Mialhov arrives to attempt a cure of Waldemar's lycanthropy, bringing the alluring Mandarina (Aurora De Alba) with him. The two vampires are soon seen in their true light as they try to bring Waldemar and his ancestor wolfstein, under their control. Mandarina gets staked in her coffin in the time-honored, and Van Helsing approved, way. Mialhov has his throat ripped out by the enraged werewolf.

WHAT WAS THE TERRIFYING SECRET OF THE VAMPIRE TREE?

# ISLAND of the DOOMED

TECHNICOLOR®  
TECHNISCOPE®



You'll never  
forget...  
THE  
CLUTCHING'  
HORROR!

Directed by CAMERON MITCHELL



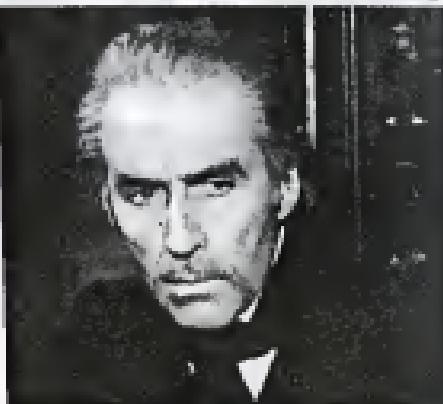


"VALEKKA" (1968) has Julian Dyer, late sixties horror regular, playing another vampire, Count Waldnick this time, which conflicts with several other 'vines' who insist on calling the Vampire Count Waldock for some reason. Great trailer for this one when it was released as part of a 'Living Dead' triple bill in America. Featuring a glistening wreck (Steve Ellison in a typical typecast role ? only joking Steve), in a straitjacket, just giggles insanely as a TV reporter supposedly interviews him about the effects the film has had on him. When I tell you it's a 'horror-comedy' starring the well-stacked Anita Ekberg, you can imagine the jokes can't you ?



"EL HOMBRE QUE VINO DEL UMbral" (1969) was a monster rally that suffered from the usual stilted five-stories-up-one effects of a script that never manages to pull the individual parts into a cohesive whole. Still an interesting film, but the vampire interest, Dracula, has only walk-on scenes, as dialogue, as one of many monsters reviled by Michael Rennie, the 'Man from Home' of the title. An idiotic aside... Angel Del Poco has always reminded me of Paul Naschy, since I first saw him in 'Horror Express' (1972), so much so that I was convinced he was Naschy using an alias for a number of years... Check it out, could they pass for brothers or what ?

People who claim that Franco is soon happy on the basis of his "El Conde DRACULA" (1970) haven't seen too many of the man's films, here he's almost forgotten he's got a zoom lens. His hardcore "Bare-Breasted Countess" has more scenes in five minutes than 'Dracula' manages all the way through. Full of atmosphere, this isn't a bad Franco, limited budget stopped him from following the book

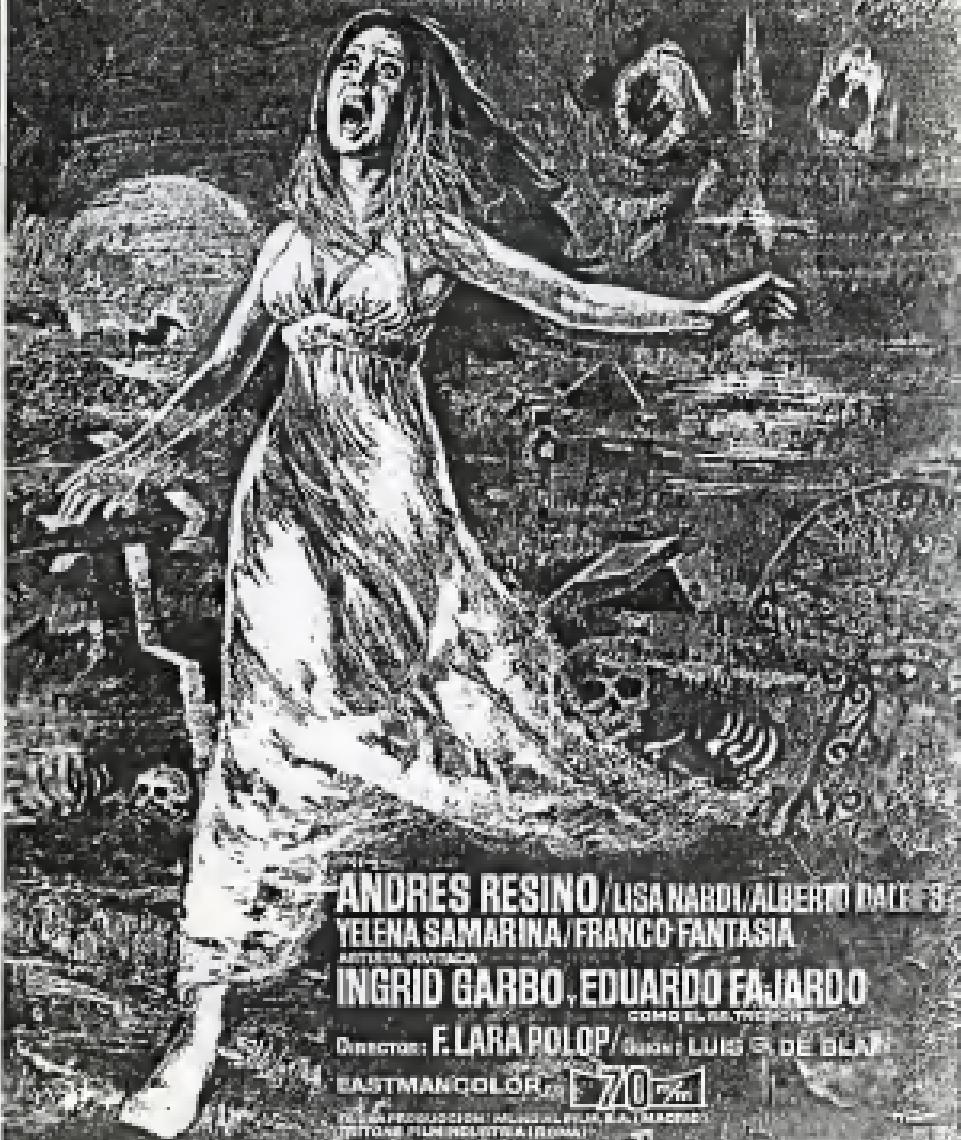


slavishly, but in the opening fifteen minutes on the journey to, and across in, Dracula's Castle, Franco does stay close to the book. I think that... the reason that the film is ultimately boring is due more to Stoker's book

than Franco's directing. Christopher Lee is still the best screen Dracula yet, and here he gets to say lots of those famous 'Dracula' lines... 'I am Dracula... enter freely and of your own will'... 'Listen to them, the children of the night, what would they make.' Good clean fun, apolit for me by Kiniski's overacting as Renfield, as soon as he started smearing his food over the cell wall I thought 'here we go'.

ANALIA GADE  
EVELYN STEWART

# LA MANSION DE LA NIEBLA



ANDRES RESINO / LISA NARDI / ALBERTO DIAZ  
TELENA SAMARINA / FRANCO FANTASIA

INGRID GARBO, EDUARDO FAJARDO

DIRECTOR: F. LARA POLOP / GUION: LUIS E. DE BLAS

ESTMANODOLOR

70 fm

UNIVERSAL PICTURES INTERNATIONAL  
UNIVERSAL FILM INDUSTRIES TRINIDAD

"LA NOCHE DE WANDSSE" (1970) features Waldemar and Wandasse again, in the fight of the century. The two meet again after two female students discover Wandasse's tomb, and revive the Countess accidentally. Nachy has been searching for the same tomb, he needs Wandasse's silver cross that will kill him and end his torment till the next film again. Waldemar stakes one of the students after she has been bitten by Wandasse. More of the usual Nachy stuff but no less entertaining, especially when the promised battle takes place at the end of the film.



The only screen vampire is strangle his victims, that's the Baron in "EL VAMPIRO DE LA AUTOPISTA" (1970). The result of over-enthusiastic censorship, so what else is new you say. Has a similar idea to the countless USA 'Stalk'n'Slash' films that were soon to appear... sex equals death, the absolute certainty that any teens seen exchanging bodily fluids on screen would for sure be Jason/The Shape/Freddy's next victim. Here they don't get as far as sex, all the many female cast members have to do is start taking their clothes off and when I say vampiric I mean vampiric like the bloodsucker who's the next victim. Slow-moving and ultimately a boring film, the most terrible crime of all. Notice that all the film's

publicity material miss-spells star Waldemar Wohlfahrt's name as Wohlfahrt... what the 'ei' ? "EL MANSION DE LA MUERLA" (1970) is a film I haven't seen and neither the press-book or any review I've seen on it is clear as to the actual nature of the 'haunting' of a house and graveyard, is it ghosts or is it vampires ? No one is biting on, not even the synopsis reproduced here in English from the Spanish press-sheet. Just in case they are vampires, the film is included in the end filmography.

There's absolutely no doubt about the nature of Jesus Franco's "VAMPYROS EN LASOS" (1970), these are the most explicit lesbian vampires yet seen on the screen. As usual with the man's more obscure efforts, there's more than one version for you to see - The basic story is the same, young girl dreams of sexual adventures with a lesbian vampire, and the dreams start to come true. Supposedly based on Bram Stoker's 'Dracula's Guest', but if you believe that you'd believe John Martin is the founder-member of the Jesus Franco Glee Club (See 'Aburd' number 8 for a resume of Jesus Franco's career).

"PASTEL DE SANGRE" (1971) was a typical portmanteau film, if I've not yet seen a 'balanced' film of this type, there's always one outstanding part you wish was longer and two or three that bore you to tears. 'From Beyond the Grave' (1973) came closest of all to having four good parts making one good film. The film's only segment concerning us here is it's third part 'Terror Entre Criaturas' which concerns invading Romans meeting vampiric druids. There was a very similar story in an early issue of 'Creepy', the Warren statements to 'Fuscia Monsters'.

There's no Dracula appearance in "LA FILLE DE DRACULA" (1971), but there is plenty more of Franco's lesbian vampire fixation. Josiane Gilbert and Britt Nichols replace Rue Stroemberg and Soledad Miranda, other than that it's the same sexual gropings.





# VAMPYROS LESBOS

DIE ERBIN DES DRACULA

SUSANN KORDA · DENNIS PRICE · EWA STROEMBERG · HEIDRUN KUSSIN

PAUL MÜLLER · VICTOR FELISIANNI · MICHAEL REILLY

REGIE: FRANCO MANERA

EINE DEUTSCHE-SPANISCHE CO-PRODUKTION DER TELESKOP BERLIN-VERLEIH CINERAMA

## THE FOG MANSION

I once kept a dog and I'm sure that was the reason. This dog, as I said, is a weird sort, the reason is a dark dog, they have...

Every action is an automatic, and, when you're a young man, there's nothing like it.

One of the reasons that you're too good for your own good is that you're not good enough. You're not good enough to be a good man, that's why you're not good enough.

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You can interpret the plot of "LA HOTTE DU DIABLE" (1871) in at least three ways. Are the protagonists the victims of a Witch's curse like they zombies? Or, and here the answer is resounding yes, are they vampires? I base my presumption of them being vampires on the original story from which the plot and names are taken, being 'La Famille du Mordelak', which was also the basis for the vampire episode of Bava's "I Tre Volti della Paura". Ferriani is no Bava but at least he tries. This is one Spanish film you won't sleep through. It is excessively gory, especially for the early 70's. My only quibble with the film, and it's a minor point, is that our hero (Garko) spends much of the film skewering and stabbing vampires, that all crumble and melt in the disgusting time-honored fashion. But, when he skewers Garko at the film's climax, she doesn't decompose. Now I know Ferriani was trying to be clever and we're supposed to believe that Garko is in fact bad and the entire film has been a figment of his imagination. All it left me with was a let down feeling, you know, like those godawful 'it was all a dream' cheat endings. I nearly asked the manager for my money back.



WALDEMAR WOHLFAHRT • LORAN • BARRY

DIRECTOR JOSE L. MADRID

70<sup>th</sup> EASTMANCOLOR

SP  
SOCIETÀ PELLEGRINO

GIANNI TERESA  
GARKO · GIMPERA

# LA NOCHE DE LOS DIABLOS

con  
**AGOSTINA  
BELLI**  
**MARK  
ROBERTS**  
DIRECTOR  
**GIORGIO FERRONI**  
EASTMANCOLOR  
IEMASCOPE

Made on location in Spain and Turkey 'LA TUMBA DE LA ISLA MALDITA' fooled everybody. Lots of reference books refer to the film as an American/Turkish co-production or even just as an American made film. Well Lee can be forgiven for listing it as such, it was released about the same time Lee's 'Reference Work' came out. In fact Lee listed it in his recent 'Releases/problems' pages, the blue ones, under 'It's Creepiest title as well.'Cinefantastique' listed it as directed by Ray Dalton, as did the 'Monthly Film Bulletin', 'Vampire Cinema' and 'Vampire Films'. The 'MFG' even included the 'CRYPT OF THE LIVING DEAD' as the original US title. Phil Hardy had to go one better of course, he listed it twice, perhaps surprisingly he got it right once. Carrying on into the 80's and the UK video releases on the Apeks label, the video trade mags 'Video Business' and 'Video Trade Weekly' reverted back to the original errors of American/Turkish film 'directed by ex-actor, Ray Dalton'.

The film itself is the usual story of vampires threatening an enclosed community. Set on 'Vampire Island', the film is notable only for the two female leads. Teresa Gimpera makes an impressive, canine-toothed Hassiah, and Poly Shepard is gorgeous as heroine Mary, but otherwise the script plods along going nowhere unable even to decide whether Hassiah is a standard blood-sucking vampire, or the more obvious throat-slitting werewolf type. Even when the film drags itself up to make a half-decent climax as an oil soaked Hassiah burns in vivid, flesh-dripping detail, the 'Monthly Film Bulletin' gets concerned about the 'mindless excess' than any excitement that these final scenes may generate. At least the last five minutes jerk you back out of the torpor that the previous 90 or so minutes have left you in. The 'MFG' writer (Peter Markham) wants the best of both worlds from 'dismal mortis' to 'mindless excess' all in one film.

Two prelapses crop up next. 'MONSTER STUNT' (1972) is apparently a vampire-comedy, I have cast & credits (see the filmography), but know little else about the film. 'EL RETORNO DE LOS VAMPIROS' (1973), is even worse, I was under the impression that this was simply a retitling of one of the other Spanish Vampire flicks covered here, but I'm pretty sure the film is a different one, the next question is was it completed. See problems list at the end of the filmography. Leslie Baze as Countess Bathory in 'CHREMOMIA SANGUINETA' (1972) gives no such problems though. In this version of the blood-bathing countess' life her husband is a bona-fide vampire, who supplies his wife with the virgin's blood she needs to retain her youth. A much darker, in more ways than one, version than its contemporary Hammer film 'Countess Dracula' and far more enjoyable than the Bathory episode in Walerian Borowczyk's overlong 'Immortal Tales'.

'LA SAGA DE LOS DRACULAS' (1973) has Dracula's grand daughter returning to Castle Dracula, formula horror, perm any six flights from tea. The VPD video sleeve back cover features a still supposedly from this film, but looking suspiciously like a shot from 'Los Ojos Azules De La Mancha Roja'.

The 'Ken Rader' (Pierre Chevalier/ Alejandro Martí, Gobert) directed Franco-Spanish co-production 'PERY-SESSONS SEGUILLAS' (1972) is covered in 'Absurd' number seven, mistakenly identified as a Jean Rollin picture.



A TRUE TALE OF THE DEVIL IN A WOMAN'S BODY  
MONOGRAM IN CAPTION AND BLOOD  
SHE AUTOMATO  
NO NURSE YOUNG VICTIMS  
BY "DUSTY" DUSTY DUSTY

**THE FEMALE BUTCHER**  
THE BLOODY BLOODY BLOODY  
BLOODY BLOODY BLOODY

*filmax*  
PRESENTA

**Andrew Prine  
Teresa Gimpera  
Patty Shepard  
Frank Braña**  
Con la colaboración especial de  
**Daniel Martin**  
en el papel de GERO



Y con la participación de

**Mark Damon**

en el papel de PETER

EASTMANCOLOR

**LA TUMBA DE LA  
ISLA MALDITA**

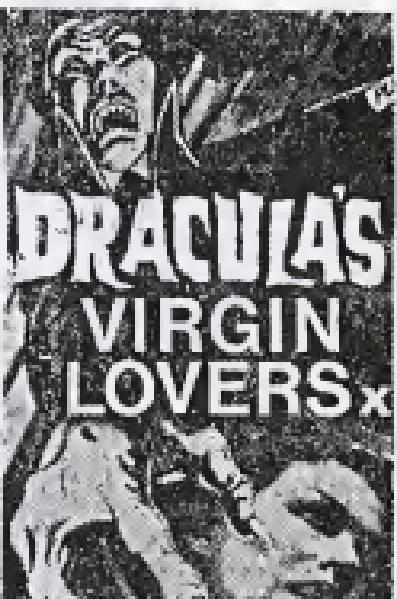
dirigida por  
**JULIO SALVADOR**  
productor ejecutivo  
**JORGE FERRER**

The first time I saw "EL GRAN AMOR DEL CONDE DRACULA" (1972) billed was as 'Dracula's Virgin Lovers', at a cinema in Leicester. It was my second date with my now wife Cathy. I stood leering at the magical double-bill poster for this Naschy film as the second feature to 'Swedish Wildcat' "Now", I said to Cathy "That's my kind of double feature." "I'm not watching anything like that", said my beloved pointing to a particularly well-endowed Swedish Wildcat. I very nearly said well, compromised we saw 'tom thumb' and the 'Wizard of Oz' instead. Many years later, back in Roehrdale, I eventually caught up with Naschy's Dracula as the bottom half of another double-bill, this time with Diane Keen in 'The Sex Thief'. I was more amazed at seeing the as I thought prudish Ms Keen frolicking full-frontally than I was with the chopped up remainder of the vampire film.... I never did get to see those Swedish Wildcats. The IFS (Silver Film Services) video release of the film, under the same 'Dracula's Virgin Lovers' title, was the cinema release version, as if that wasn't bad enough, VFD released a version later that ran a full four minutes shorter than the IFS tape.



under the title "Count Dracula's Great Love". It was also lumbered with a diabolically bad box sleeve, much like VFD's box design for their 'The Dracula Saga' (La Saga De Los Draculas), with its weirdly stretched Dracula face.

In both these censored versions, Naschy's Dracula comes across as just laughable. Luckier than most, I've seen a German language tape which, if not fully uncensored is pretty near to that ideal. Watching the full version makes me angry. I've always believed that censorship was there



to protect us from scenes that might deprave or corrupt us, not to alter films. That's precisely what happens here, it's two different films, much of the talk has been removed, talk that helps to explain the story. In the 'full' version you could be forgiven for believing that Dracula commits suicide simply because he's passed off with life in general. Missing are scenes of Naschy's disgust at the female vampires' bloodlust, the first signs of the 'humanisation' that leads to his love for the petite character, the knife that can just be glimpsed plunged straight through a victim's neck, isn't just to kill it, it ensures the victim can't come back as a vampire. I'll not bore you with another long rant against censorship, suffice to say that the 'full' version is well worth seeking out, now if only I could find it in English.

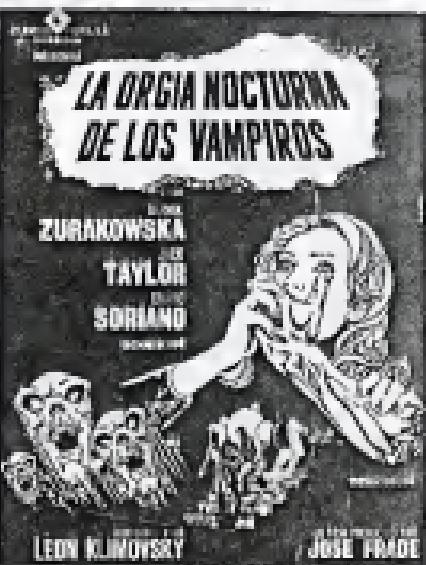


SHE'S THE KIND OF A GIRL  
YOU CAN SINK YOUR TEETH INTO.

# DRACULA'S GREAT LOVE

Snugly in close-up is a superb Count Dracula, so he's much too short and sturdy for the long-shots, but facially he's ideal. I hope I can find a decent still to illustrate what I mean. This too is the film that introduced the now world-famous 'Leaping Vampires', as Dracula's female fiends leap up and down from great heights in slow motion, nighdresses billowing-pretty effective stuff. For further reading on 'El Gran Amor Del Conde Drácula', I can recommend Ned of 'Demoneique', in which Barry Kaufman talks a lot of sense about the film.

The vampires in "LA ORGIA NOCTURNA DE LOS VAMPIROS" (1971) have the usual long canine teeth, but as well as sucking blood, these vampires eat flesh too. Featuring the best, wildest looking female vampire ever who, in a reversal of normal film roles, physically carries off her male victim. Full of scenes of clutching hands and leering faces, indeed at times the screen seems full of hands. Director Klivovsky, as usual, sleeps through the talky bits but comes to for the action scenes. Nice poster for this - reproduced around here somewhere.



"LA NOVIA ENSANGRENTADA" (1972) A bit of class here. Vampirism is only used as a covering story in a lyrical exultation of lesboship. The husband (Simon Andreu) of a newly-wed couple is depicted as cruel, heartless and even sexually sadistic, forcing the wife to turn to the lesbian vampire, Carmelita (Alexandra Bastedo) for the tender loving care she craves. 'Who needs men?' is the film's obvious message, which seems strange when you realize the director is a man. Everything of interest, with the exception of one knife-wielding nightmare scene, was censored out of the Brit release print. Apparently the heart-stopping scenes at the film's climax is extremely effective, I wouldn't know, we got an on-screen newspaper headline 'Man kills two women.....' in its place.....he hum.

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JOSE FRADE

# LA ORQUESTA NOCTURNA DE LOS VAMPIROS

DIANIK ZURAKOWSKA  
JACK TAYLOR

PRODUCCIONES DE MEXICO

DIRECTOR  
LEON KLOMOVSKY

Too dark and too slow,"LA NOCHE EN LOS BOSQUES"(1973) is set in the African jungle, with the darkest day-for-night scenes you could ever wish to see. The screen is so dark and gloomy that it's simply impossible to see what's going on half the time. One sex scene by a river, I assume it was a sex scene by the soundtrack means and groans, went on endlessly with a totally blank screen. The ending has caused some concern among traditionalists, vampires have to be staked, can't cross water etc, here they're apparently killed by 'ordinary' bullets....Well, I don't think so. Simon Andras throws an arrow bolt onto the devil/leopard worshippers' magic fire-it bursts into flames prior to every sacrifice/ceremony and it's these bullets that kill the Leopard-men and vampire women, hardly 'ordinary' bullets, I for one will go along with the gags. It's a novelty anyway.



"EL RETORNO DE MALPURIS"(1973) was another outing for Waldemar Diniuky directed by Carlos Aured this time. Originally called 'The Black Harvest of Countess Dracula', which referred to the curse placed on inquisitor Naschy as Waldemar's ancestor by the Countess Bathory, the 'Countess Dracula' of the title. There's no actual vampires here but it's as close as you can get. There is the possibility of this cropping up in an 'Aboard' article on mid June, but then again, that would mean more on Franco, just forget I mentioned it. Bathory was to return, in vampiric guise, in Molina's 'El Retorno Del Hombre Lobo'(1980). Best described as a Spanish 'Hammer' "EL ESTRADO ASESOR DE LOS VAMPIROS"(1978) opens in a very similar way to "Brides of Dracula"(1960), with the death, staking, burial and ultimate resurrection as a vampire, of a

young peasant girl. The credits on the version I've seen, "The Night of the Walking Dead" are terrible, white lettering blurts into the bright blue and red of a heat-seeking camera lens, combined with the scariest 'music' you ever heard... This didn't sugar well for the following 90 mins, Klimovsky, yes it's that man again, uses the panning camera to good effect, particularly in the opening mist-enshrouded graveyard scene - one of the scariest graveyards in Spain. Accompanied by digging noises off-screen we slip along headstones to the peasant girl's resting place. The girl's coffin is about an inch below the surface, making us wonder what all that bloody digging was about, but what the heck.

The coffin is opened, stake removed and eyes re-open. The girl is led to the edge of the cemetery by two 'brides', where a tall Dracula-like figure is waiting... Goodbye to life and one family, hello unlife and a new one.

"I used to know you from somewhere", says heroine Catherine later in the film. "From a place I've never been to before", of such logic are many of these Spanish horror films constructed.

Castle Dracula almost becomes a 'Theme Park' in 1978's "EL JOVENCITO DRACULA". Jonathan Dracula, last of the Dracula dynasty, inherits the family castle and has to fight the town mayor (Van Helsing) to keep it.

Naschy's ninth appearance as the ever suffering werewolf Daninsky "EL RETORNO DEL HOMBRE Lobo"(1980) pits him once more against old adversary Countess Bathory. The pre-credits sequence makes this look like at least five other Naschy films I could name. You know the scene, double exposition of werewolf and vampire, lots of action this time as Naschy, as usual, beds every attractive woman in the film. Bathory vampires

two out of the three young starlets, the third is reserved as Waldemar's love interest, Naschy remaining faithful to the 'someone who loves him, must kill him legend', it's the old 'Silver Cross' method again this time around, but not until he's done away with the Countess.

Finally....  
Dracula Junior, 'Draculín' appeared in "HUEVOS MUERTE SORTE MONSTRUO"(1982), which was made and shelved immediately. I don't think it's been seen anywhere, certainly not outside it's native Spain anyway.



# EDWIGE FENECH

## FILMOGRAPHY

Titles in this list without a country of origin in brackets are Italian.

1966

TOSTES FOLLES DE LILI(France)

1967

WIRN LINKE MAID UND MACHE...[W.Ger]  
/Sex Is A Pleasure  
MADAME UND IHRE NIGGTE[W.Ger]  
/House of Pleasure  
/Madame Et Ses Nieces  
ALLE KATZENHARASSEN GEME[W.Ger]  
/Les Petits Chats Sont Tostes Gourmandes  
/The Blond[al]and the PussyCat  
/The Blonde & the Black PussyCat

1968

DIE TULLIGESTEN GESCHICHTEN DES HOMO DE BALZAC[W.Germany]  
/The Racy Women of Balzac  
ÜBER MÄNN MIT DEM GOLDENEN FINGER[W.G]  
/L'Uomo Del Pennello D'Oro  
FRAU WIRTE HAT AUCH EINEN NIGGTE[SC/  
Austria/Italy]  
/Sexy Queen  
FRAU WIRTE HAT AUCH EINEN GRAPEN[SC/  
Italy]  
/Sexy Queen Sins Again  
/Suzanna Ed I Sudi Dolci Vizi Alla Corte Del Re  
/Sexy Queen At the King's Court  
L'INCENSO PERVERSE  
IL FIGLIO DI AGOSTA NERA  
SAMOA, REGINA DELLA GIUNGOLA  
/Samoa  
/Samoa, Fille Sauvage  
/Samoa, Queen of the Jungle

1969

DIE HÄCKSTE BOVARY[W.Ger/Italy]  
/I Pecchi Di Madame Bovary  
/La Bovary Nun  
/Les Folies Nuit De La Bovary  
/Play the Game or Leave the Bed  
/Madame Bovary  
/The Sins of Madame Bovary  
TOP SENSATION  
/Sensation  
/The Seducare

TUTTI I COLORI DEL DESI

EWIGE FENECH  
GEORGE HILTON

PERCHÉ QUESTE STRANE ROCCE DI SANGUE  
SUL CORPO DI JENNIFER?



LEADER

VENDEZ-VOUS

SHURN

PIROLA QUATTRO - GIANNI ALBERTINI - GEORGE RIGAID - FRANCO AGOSTINI - DE SI CARRA - APPASSIONA INCONTRISTI  
REGIA: ANTONIO MASTRO - PRODUTTORE: GIANFRANCO SARTORI

**CINQUE BANDOLE PER LA LUNA D'AGOSTO**  
*/Five Bullets For An August Moon*  
*/5 Filles Dans Une Nuit Claude O'Brian*  
*/L'Ulla De L'Epoque*  
**SATIRICISSIMO**  
**TESTA A CROCE**  
*/Pille Du Peau*  
*/La Despiseuse Balla A Pille Du Peau*  
**FRANCO E CIOCCIO NELL'ANNO CIRCA**  
**CONTESTAZIONE** (Italy/France)  
*/L'Annee De La Contestation*

#### Erotic Blue

*Sex thriller about a separated wife who moves into a new home - and straight into a nasty mystery which includes modern ménage à trois. Cast: Edwige Fenech, Georges Milian, Pierre Jouelle, Stéphane Gérard, Di Sanguin, Zel Cavigli. Dir: Anthony Ascani. (Galaxy/Les Palmiers)*

*\* This clipping from an old Maurice Sendak film Berlin Annual has given me many gleeful chuckles over the years. Note the cast list, all the actor's names form the film's original title. Glass act eh?*

#### CINQUE BANDOLE PER LA LUNA D'AGOSTO



1970

**SWINGING YOUNG SEDUCTRESSSES PART 3**  
*Le Mano Sconciato Per L'Inferno*  
**DEMENTO DI FUOCO**  
*/Desert of Fire*  
*/Le Desert De Feu*  
**LO STRANO VIZIO DELLA SIGNORE WARD**  
*(Italy/Spain)*  
*/Blade of the Ripper*  
*/La Forzavita Senora Ward*  
*/Mrs. Ward*  
*/Next*  
*/The Next Victim*  
*/The Strange Vice of Mrs. Ward*  
**LA TELA DEL RAGNO**  
*/The Spider's Stratagem*  
*/The Spider's Game*

1971

**LE CALDE NOTTE DI DON GIOVANNI** (Italy/Spain)  
*/L'Avventura E Gli Amori Di Don Giovanni*  
*/Los Amores De Don Juan*  
*/Don Giovanni's Hot Nights*  
*/The Loves of Don Juan*  
*/La Vie Sexuelle De Don Juan*  
**PERCHÉ QUESTE STRANE GOCCE DI SANGUE**  
*SUL CORPO DI JENNIFER?*  
*/Les Rendez-Vous De Satan*  
*/Erotic Blue*

**TUTTI I COLORI DEL MUON** (Italy/Spain)  
*/Todos Los Colores De La Oscuridad*  
*/L'Alliance Invisible*  
*/Toutes Les Couleurs Du Vies*  
*/They're Coming To Get You*  
*/All the Colours of Darkness*  
*/The Next Victim*  
**IL TUE VIZIO E UNA STANZA CHIUSA E SOLO ID NE HO LA CHIAVE**  
*/Encalle Me*  
*/Eyes of the Black Cat*

1972

**LA BELLA ANTONIA, PRIMA MONACA E Poi QUINTA**  
*/La Bella Antonia*  
*/Naughty Nun*  
**QUANZO LE DONNE SI CHIAMAVANO "MADONNE"**  
*QUEL GRAN PEZZO DELL'USALDA TUTTA NUDA E TUTTA CALDA*  
*/Que Bellissime Ondine*  
*/Seduce, All Naked and Nervous*  
*ANNA, QUEI PARTICOLARI PIACERE*  
*/Secrets of a Call-Girl*  
**GIORVANNA, CISCIALUNGA CISCIOMARATA CON DORE**  
*LA VEDOVA INCONSCIABILE RINGRAZIA*  
*QUANTI LA CONSIDARONO*  
*/The Wicked Widow*  
*FURI ENO, SOTTO UN ALTRO, ARRIVA "IL PASSATORE"* (Italy/Spain)



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# TODOS LOS COLORES DE LA OSCURIDAD

DIRECTOR: SERGIO MARTINO

EASTMANKOLOR

TECHNISCOPE

PRODUCED BY HERMAN VOLLMER - O.G. ASTRO (MADRID) - L.E.A. FILM-NATIONAL CINEMATOGRAFICA (ROMA)

1974

BO, BOI PROPRIO UN PEDETTERNO! Italy/  
France!

JOHN FRANK and CRAZY TONY  
LA SIGNORA GIUNCA SEME A SCOPA ?  
/Poker In Bed  
/The Good the Bad and the Sexy  
INNOCENZA E TERRIMENTO

1974

IL SUO NOM E FACEVA TREMARE... INTERPOL

IN ALLARME

/Interpol in Allarme

/L'Homme Aux Morts D'Asiles

/Il Suo Nom E Faceva Tremare

L'INSEGNANTE

/Sexy Schoolteacher

LA TENDESSA BRACCIO DELLA MORTA

1975

GRAZIE, BUNNA

/Lover Boy

/Thanks, Grandma

LA MOGLIE VIRGINIA

/The Virgin Wife

/At Last! At Last!

NUDO PER L'ASSESSINO

/Strip Nude For Your Killer

SCANDAL IN PROVINCIA

IL VIZIO DI FAMIGLIA

/Vices in the Family

40 GRADI ALL'OMBRA DI UN LENZUOLO

/Sex With a Smile

1976

LA POLIZIOTTA FA CARRIÈRE

/Confessions of a Lady Cop

LA PRETORA

CATTIVI PENSIERI

/Evil Thoughts

Non Minacid My Wife ?

LA DOTTORESSA DEL DISTRETTO MILITARE

1977

GIÒIA

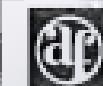
/Erotic Exploits of a Sexy Seducer

/Bull By the Horns



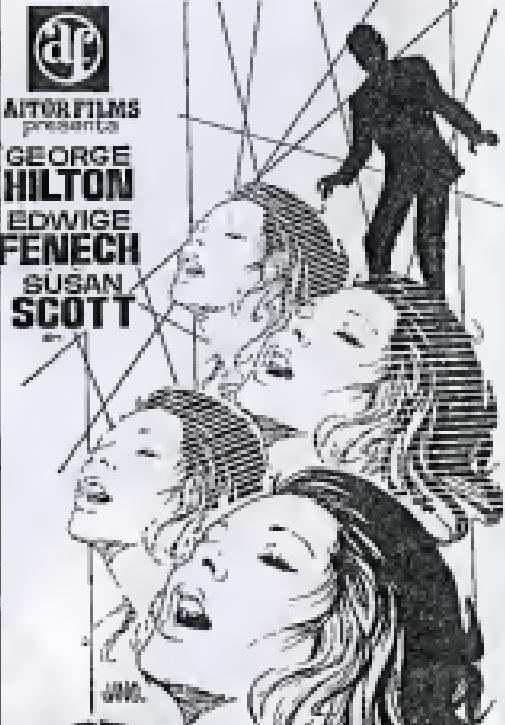
...purché le TUTTI I COLORI...

the axe threatens, ...



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GEORGE  
HILTON  
EDWIGE  
FENECH  
SUSAN  
SCOTT



# TODOS LOS COLORES DE LA OSCURIDAD

TAXI GIRL

L'INSEGNANTE VA IN COLLEGIO

IL GRANDE ATTACCO

/The Biggest Battle

LA SOLDATRINA ALLA GRANDE MASCHIA

LA SOLDATRINA ALLA VISITA MILITARE

AMORI MIRI

/My Loves

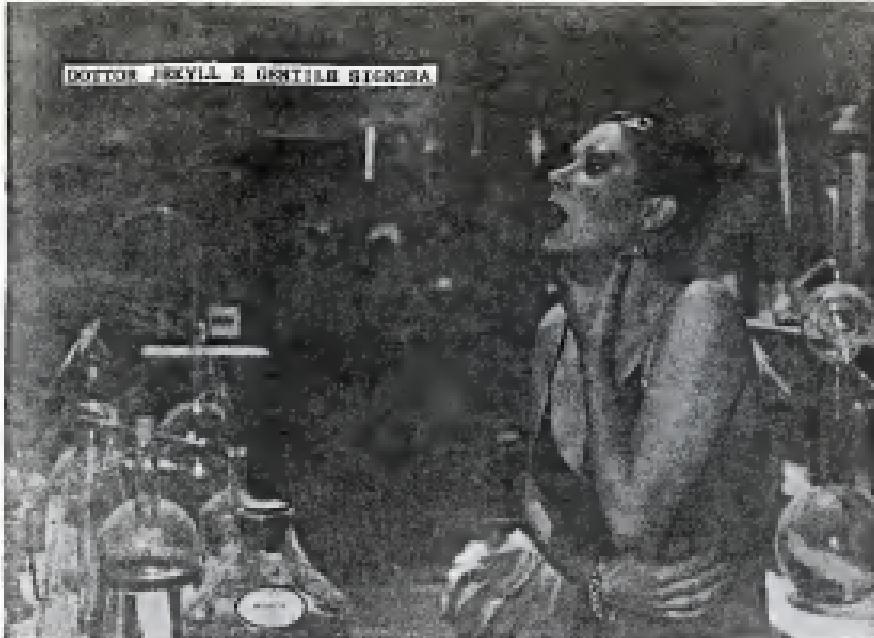
LA DAMA PROSPERINA

/The Lady Next Door



ABOVE: "IL TWO MILIO E UNA STOMIA E SONO IO ME SO LA CHIAVE" (1874)  
WITH Giulia Panchi and Anita Strindberg. Translating as "your vice is a "year vice is a 'Glossed  
box and I've got the only key", this because the slightly less kindly 'Bella  
Me', on it's Berlin Calleone, 'Eye of the Black Cat' in America. Director Sergio  
Martino went on to contribute a little style to the cannibal/Jungle sub-area  
with 'La Selvaggia Del Rio Cannibale' (1978) (1971) Photo Del Grande Galassano (1971)

DOCTOR JEKYLL E GENTILE SIGNORE



1978

L'INGRANATO VENDE A CASA  
IL LADRONE  
/The Thief  
/The Good Thief

1979

LA PATATA SOLLLENTE  
/Hot Potato  
LA POLIZIOTTA DELLA SQUADRA DEL BUON  
COSTUME  
DOCTOR JEKYLL E GENTILE SIGNORE  
/Jekyll Jr  
/Dr Jekyll Jr  
/Doctor and Mrs Jekyll  
/Il Dottore Jekyll (sic) Jr  
/Mister Jekyll Jr  
/Doctor Jekyll Likes These Hot  
DANATO, ROMINICA E VERSERI

1980

IO SONO FOTOGRAFICO  
LA MOGLIE IN VACANZA, L'AMANTE IN CITTA  
/Willie the Willy's Away  
ZUCCHERO, MIELE E PEPERONCINO

1981

IO E CATARINA  
TAIS-TOI QUAND TU PARLES ! (It/France)  
LO SPIRITO  
LA POLIZIOTTA A NEW YORK  
/Eine Superpolizistin In New York  
ASCO  
CORNETTA ALLA CIMA

1981

L'AVVENTURA IDEALE  
/Ideal Adventure  
PIZZA, PROSCIUTTO E FIORI  
ROMA XIII  
IL PARADISO  
/The Orderly  
DON'T PLAY WITH TIGERS (It/Title 7)  
RICCI, RICCHISSIMO... PRATICAMENTE  
IN MATERIA  
SEMIATO, GASTATO, COMPLETAMENTE FUSO

1983

IL PICCIANO  
/The Lover and the Scop  
LA VERGINE, IL TORO E IL  
CAPRICORNO  
1984

VACANZE IN AMERICA

**EVIL  
THOUGHTS.**

Starring  
EDWIGE FENECH





IL TUO VIXIO E UNA STAZZIA CHIUSA  
SOLÒ IO ME HO LA CHIUSA

1987

IN MILITTE PUO COMERE  
/Dai Ted Bartel in Vassell  
/Olli Salanta  
/Phantom of Death

1988

DIANGO 2 - IL GRANDE RITORNO

1991

ALTA SOCIETA



CATTIVI FRASSINI

WANTED for Future ARCHIVES

CREDITS FOR: Janet Agren, Diana Lorys, Eve Leon, Bianka Jurkowska, Teresa Giuppa, Helga Lind, Maria Farachy, Linda Fleming, Paul Benussi, Chalo Alomar, Erika Kiano, Melania Chanel, Noira Orfei, etc, etc.

Full acknowledgement will be given which could be extended to a freebie issue or two.

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# ABSURD LETTERS

Ian Caunce, 12 Union Rd.,  
Hurstead, Rochdale, Lancs  
OL12 9QA, England.

Max Bellis More,  
Italy.

Dear Ian,

There are rumours that Jean Franco did not direct "Pecoles", but that a mysterious young French Director did the work and Franco got the credit just to publicise the movie. Don't take this for true, I've strong doubts about it. Also, yes, the rumours about Gerard Kikiene as a Franco alter-ego seem lasting but unconfirmed, anyway here are some Kikiene titles, all are 'porn' movies: "Belles Rêves", "Beau Geste", "Sex Games", "Mafia...", "Bourgeoisie et...Putes", "Bourgeois Pour Femmes", "Les Choses", "La Clinique Des Prostitution", "Contratistes Pour Corps", "Doux Le Chaleur De Saint-Tropez", "Doux Américaines A Paris", "Grotesque Partie", "Indiscrétion 1940", "L'Intrigante", "Initiation Au Collège", "Journal Intime D'une Nymphomane", "Prison Trois Spécialistes Pour Femmes", "Pénétration De Jeunes Filles", "Tout Pour Jésus", "Tossing". Ciao, Max.

Max,

Glynis Barber is reported as saying (re: "Edges of Beauty") that Gerard Kikiene is "tall, dark, youngish and handsome... which would seem to rule out our Spanish pal on all four counts wouldn't it? It still seems strange to me that the "Kikiene" name should suddenly reappear from the mid-seventies/early eighties and fronting "mainstream" titles too. All this during the three quietest years (1988-1990) that Franco has had since 1981. Curious and curious.... No doubt we'll get to the truth eventually... Meanwhile, here's a few bits of information I've dug up on "Kikiene", including a Jean Franco connection!

"Méchante Coquine La Reine Des Amazones" (73) Director: Jean Franco, Editors: Gerard Kikiene "La Dame Des Parties" (76) Director: Frederic Léonard, Editors: Claude Malon, Editor: Gérard

Kikiene. This received a very limited GB release as "Pussy Talk", cut from its 91 minute original running time to a mere 82, the film still got an 'X' certificate, even that cert only valid for exhibition in London, I don't recall it reaching Rochdale. "Mme Nelly Avez Ailleurs", "Penelope", "Arnold, Mead et Richard" (78) Directed by: Frederic Léonard, Editor: Gérard Kikiene, Distributed as "What a Performance" in the UK.

"L'Amour A La Belette" (78) Co-Directors: Alice Hubert, Alain Van Denne and Gérard Kikiene Editors: Gérard Kikiene and Gilberto Kikiene who, just to add to the confusion received the Editorial credit as "Brice Malfit's 'Rêve - Noire Del Terrore'" (81). "L'amour" released as "Weekend Orgy" in GB. Then we get the Director credits for Kikiene on "Gregorard" (87), "Master of Braggard Hill" (87), "Edges of Beauty" (88) and "Buried Alive" (1990). I'll keep searching.

Glyn Williams,  
Derby.

Dear Ian,

I hope letters don't remain stored in your "in" tray for as long as the functions you receive otherwise you'll be reading this sometime in May...

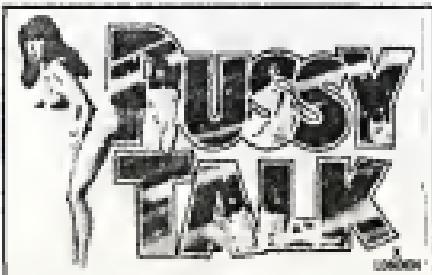
There's not much I can add to your superb "Godzilla" article except for some addenda which may be of interest:

In Gene Wright's "Horrorshow" book, he mentions a children's TV series in 1970/71 called the "Godzilla Power Hour", but he gives no further details.

In the introduction to Leonard Maltin's "McGraw's Companion's Guide to Literature and Film" the author describes a short, 30 second animated cartoon called "Beastie Meets Godzilla". Maltin describes the plot thus: "We see a sunburned tourist tripping along through a forest glade until he/she or it meets Godzilla. What happens next, depending upon how you feel about Beastie, is either just right or a terrible pity."

In the early hours of the morning at an all-night video session, I remember blithely watching a toy Godzilla making a very funny pants debut alongside, and, of course, an top of a Barbie Doll. The short was called "Porno-zilla" and is reviewed by Steve Flit in "Shock Filth" 8.

James Twitchell has an interesting note in his book "Grossulent Pleasures" about the Sears & Roebuck store being sued in 1983 by Toho for producing garbage bags with Godzilla on them which the store called "Bagzilla". Twitchell correctly points out that, whilst it is easy to poke fun at the Godzilla phenomenon, the creature is one of the first images Neanderthals think of when they hear the word "Japan". Toho beat the case.



The second part of the *Fugitive* review on Hercules is a massive piece of work. I saw my fair share of these films as a kid, but memories of them now are hazy and your reminder of plots and personalities is most welcome. I have three additions which I don't think you included in your list: *Hercules alla Compagnia di Afrodite* was aka *Hercules and the Haunted Women*, whilst *The Love of Hercules* was aka *Hercules vs Hydra*. Lou Ferrigno also starred in a 1984 sequel to the 1983 *Hercules* imaginatively entitled *Hercules II: The Adventures of Hercules*, which was once again made in Italy and directed by Luigi Cozzi.

Your intended article on evil dogs sounds interesting. I personally would never let any dog watch a video nasty/doggy film (I call these the BOP's 'banned' list!). The consequences of whole packs of canines roaming the streets under the influence of 'Beast in Man' are awful to contemplate. Is it true that there is a doggy version of 'Bloodsucking Freaks' called 'Bonesucking Freaks'?



Finally to Mr. Wong, I'm afraid you've got the name of the author of 'the festoon' (one of *Godzilla*) wrong; or should that be 'Wong'?! The original book was written by Harry Stephen Keeler and not Keeler, which was presumably what you were thinking when you typed that. It seems strange that Karloff was satisfied with the unconvincing make-up for the Wong series when only a couple of years before he had taken a lot of trouble to get the same look right for his character 'Wu Yen Fong' in 'West of Shanghai' (even to the extent of having his eyebrows shaved off).

I look forward to the next time you give us an excuse to delve through my dusty books and mags, but until then, Cheers, Glynn.

Glynn.

Now you know, letters letter longer in 'the tray' than even *Fugitive* do. I deliberately left out all the associated *Godzilla* stuff, I'm rapidly discovering that you don't please everyone. I was outraged for not mentioning George Cucco's incarceration in an asylum, and, conversely, criticised for including the shitty bit about Cheney Junior's *III*. *"Hambl' Meets Godzilla"* has, believe it or not, been on television. I can still see *Godzilla's* huge paw/ail (I can't claim of his)aplating *Hambl'*, as I recall the credits lasted longer than the actual cartoon. There are lots of other *"Godzilla"* appearances, to be complete you'd have to include the *"Chewits"* ads on British TV, and the various comic strips that have appeared over the years. Thanks for the additional info on the Hercules pic, most welcome.

The 'Evil dogs' bit will see the light of day sometime, and, as well as films, will be extended to include *Fantares* (like Nick the *Cairns* "Gripping the Bone").

Steve Dunn,  
Scarborough.

Dear Dan,

Loved the *Godzilla* article, though the big G also made appearances in two episodes of *"Byebye Ninja Zoo"* (*"Zero the Meter Man"*), a *Spectreman* sort of serial dating from 1971. The episodes that featured *Godzilla* were:

*"Invader, the Attack of Garoga's Army Corps"* (Episode 4)

In the *Twinkling of an Eye*, the Bear of *Godzilla* (episode 11) also featured *Gigan*, *Submariner/Godzilla, You Must Save Tokyo* (episode 15)

*Invincible/Godzilla, Enraged* (episode 21)

*"Grendamaze and Godzilla v the Horrible Aliens"* (episode 23).

I've not seen any of the series, but they're apparently hilarious, and, in look, not unlike *"Godzilla vs Megalon"*.

Steve.

Thanks for the info, fascinating stuff. Glad of you to write given all the trouble you're currently experiencing.



Richard Griffiths,  
Shrewsbury.

Dear Ian,

Sorry I've taken so long to get back to you, but did you know that "Aboard" didn't contain your address?

Great cover to issue 10, I'm afraid I missed out on the almost legendary bad original logo covers, but this one was really good. Is it true that the person did draw the right-facing Godzilla in your wife?

Godzilla of course is an old favourite from the days when they used to show "The Time Tunnel" and "The Love Ranger" on TV on Thursday afternoons. You did miss though the terrible Godzilla cartoon series that was shown a few years ago featuring the ill-conceived "Godzuki" character as the "cute" addition.

What's this obsession with age? Surely by drawing attention to the problems people like yourself and Mr Williams have, you're only stirring up the ageism issue? When will you realize that you'll only be accepted into "normal" society when you live and act like everyone else in spite of your age? It's no big deal, really. It isn't and anyway, aren't there special clubs and meeting places you can go to, to find others of similar years? Or maybe "Legion's Run" was right.

I do like the "Newspaper reprint" section, reading it kind of keeps you young.

All the best,  
Richard.

Richard,

Not putting my address in "Aboard" 10 was a deliberate play, wasn't it issued about April 1st? You're the second person to ask if that's my wife on the cover, you got it part right, actually that's her in the Godzilla suit, which we use when we get fed up with the old Tarczyn/Jones/Cowboy/Indian Squash, I see. Ranger/Fonto fanatics.

I didn't "miss" the Godzilla cartoon series, see my reply to Glyn Williams' letter. As for the obsession with age, like the hand drawn original logo, this started as a joke which backfired dreadfully. I've repaired the damage done by the logo, the damage done by time is taking me a little longer to correct. Just call me Ustakov

Gordon Finlayson,  
Piffo.

Dear Ian,

The "Broads" article in No 10 was excellent, though not nearly as long as I would have wished it to be, I can understand that not everyone wishes to read about Italian films! Would you like some alternative titles to some of the Broads films? I hope so, cos I've listed them below:

"Broads E La Regina Di Lidia", French title "Hercule Et La Reine De Lydie".  
"Broads Alla Conquistò Di Atlantide", French title "Gercule A La Conquête De L'Atlantide".  
"Gli Amori Di Broads", French title "Les Amours D'Hercule", extra credits: Screenplay: Luciano Berio & Alessandro Continenza. Photo:

Massimo Serafini, Music: Carlo Innocenti, Cast: Massimo Serafini, Orfeo (Hercule)/Broads Comp.

"Broads Centro Rossa" French title "Hercule Centro Rossa".

Walt Lee's "Guide to Fantastic Films" has the problem title "Broads Centro Il Gigante Golia" (1986) directed by Guido Melonato. Title: "Broads Centro Maciste" (no date) dir: Carlo Compagni.

"Broads In Discoteca" was announced in 1983, and "Broads Nella Spada" is 1984. In your Non-Hercules/Hercules listing Devil of the Desert Against The Son of Hercules"/"Elvira, Merchant's 1984's "Author L'Invincibile", while "Hercules Against the Moonmen"/"Maciste Centro Gli Eroi Della Luna" is aka "Maciste E La Regina Di Sauer". "La Furia Di Broads"/"La Furia Di Samson" There is a French title for a film called "La Furie D'Hercule" directed by Carlo Compagni, starring Ed Fury (Hercules), Gertude Gajard and Moira Orfeo. Do you have any info?

Best Wishes, Gordon.

Gordon,

Thanks for the info, being a "credit-holic" myself, its gratifying to know that I'm not alone.

"La Furia D'Hercule" is I believe the same film as "La Furia Di Samson", which will be covered shortly (possibly next issue), but I'm sending you the cast/credit info I have so you don't have to wait for the article.

Max Della Mora,  
Italy.

Dear Ian,

I've recently seen two Gerard Kikoine movies, one is the hard porn "Tiffany Tales" starring Vanessa Del Rio, Veronica Hart, and Desiree Costello. The other one is "Buried Alive", with Singer Alan (formerly Ginger Lynn). "Tiffany" is surely not French, but "Buried" contains some shots that reminded me of France. Maybe I'm thinking this on the basis of the rumors about Kikoine-France, but it would be interesting to know if France has used the Kikoine pseudonym.

"Taffo" from Finland says "La Bea Camisola"/"White Camisole Queen"/"Mondo Camisola" is just a Franco movie. I think he says that only because of Franco's interview for "Cine Zine Zone" (translated in "Image" 1 & 2), in which he says he didn't direct it but Pierre Chevalier did. I'm sure he was telling a big lie. Friend to like Pinochello, he tells them and his films grow bigger....

Recent Cine,  
Max.

Max,

I've only seen "La Bea Camisola" in Italian, I thought the usual sleepy walking habits of the camisole went on for too long-a typical Franco trait! If forced into a guess I'd guess for Franco directing most of it and another director (Chevalier, Marini or Daniel Lemoine) finishing it off, there's far too much action for it to be all Franco's work.

Paul Higgin,  
Cherryay.

Dear Ian,

I did as you said and read the editorial all the way through before getting upset. It didn't work. I wasn't cheered by anything you wrote. The only time you said anything nice about me, you cited me of a talent skin to Mick Cairns. What a cod you are.

I'm no true expert on Italian Cinema. I prefer to leave detailed, accurate studies on Italian Cinema to the people that really know about it. Craig Ledbetter, John Martin, Gordon Finlayson, Max Della Mora and yourself. I certainly didn't intend to be dismissive of the Italians - in my mind the 'bit of *sex*' was screened much more aesthetically, how else can the word 'sex' be read? - I should have put more emphasis on my delight with the Italian contribution to the Western. My article was not a study of 'Horror' westerns, but a study of Westerns that featured elements of Fantasy, Horror and Science Fiction. I stress the word 'Fantasy' here & not fantastical. I viewed the spaghetti crowd as taking 'Westerns' to it's limit. If it's an article on 'Fantastic Italian Westerns' you want, then you are probably a better person to write it.

You keep harping on about 'Devil Wolf of Shoshone Mountain', but you never sent me the promised info and photographs. I was never sure if 'Grey Blood, Apache!' was not just a violent 60's western, and in those days they seemed to get as more violent than fucking hell made them. If the non-inclusion of these two films was your definition of 'superficiality' then that would be very pretty indeed. My mother noted 'Absourd' for something to read and she says you're not a very nice man at all. She also wants to know why nobody has covered 'Horror of the Black Museum'?

So I'll be off, and you be off too, and by Java, let you also one devil-doggin, one horrid human, one killer canine, one psycho pup... .

All the(man's)best(friend).  
Paul.

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# The Blood of Fu Manchu

— NEVADA MARION CRAWFORD

Paul,

I don't know if you wanted to see this letter in print or not, but I always like to give people the "right to reply". Finally, I didn't 'compare' you to Mick (which in itself is no bad thing), but simply lumped you together with him, and John Martin, as (quoting) 'three who are logical, intelligent, original and witty, each in their own way.' The one thing I regret about that statement is that I didn't include David Flint, whose 'Shear Filth' (Published about as often as 'Absourd') has become the publication to read for lovers of obscure shlock, and I include the 'Obscene Publications' squad in that statement!

You could argue both ways for 'Grey Blood, Apache', being a violent western or a borderline Horror film. Personally, I put it on my borderline list for the Horror film like slayings, you can't get much more horrific than the rattlesnake in a bag placed over a man's head, or the cowboy long spuds down over the damned stream.

I'm sorry your man thinks I'm not a very nice man, but perhaps my inclusion of 'Horror of the Black Museum' in this issue, will reduce my tarnished reputation?

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# HORRORS

OF THE

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that will expand on my original  
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## BLACK MUSEUM

This one's for Mrs Higson.

### BEST OF BRITISH #1

Basically 'Horrors of the Black Museum', is just a loose storyline strung around a mad sequence of blackmail, bizarre, murders. Genre regular Michael Gough as Edward Bancroft has started a series of killings to enhance the string of Horror novels he's writing and also to baffle the police of Scotland Yard with their continuing failure to catch the murderer. Gough is using his drugged and hypnotized assistant Rick - played by the once seen yet never forgotten Graham Curran - to set up the various murders. Rick, through Gough's overuse of the controlling drug, slowly turns more and more monstrous each time he's injected.

The film's opening murder is the one most people remember, even people who haven't seen the film know about this one! A young woman ripe open an intriguing package, marked 'From an admirer', she discovers a pair of biseccles inside the wrapping and excitedly rushes to the nearest window to try them on. The camera shows us what the girl can see, a blurred fuzzy image, that slowly begins to clear as the girl adjusts the focus. Before we can make out what she's looking at the girl screams and drops to the floor with blood gushing between her fingers which are tightly clenched over her eyes..... The camera moves across the floor to the biseccles and the three-inch spikes which protrude, covered in dripping gore, from the lenses.



# HORRORS OF THE BLACK MUSEUM

CINEMASCOPE

STARRING  
MICHAEL GOUGH  
JUNE CUNNINGHAM  
GRAHAM CURNOW  
SHIRLEY ANN FIELD

EASTMAN COLOUR

WHY IS THE  
KILLER'S PREY  
ONLY  
BEAUTIFUL  
YOUNG GIRLS?

Bencroft also keeps his own version of the 'Black Museum' inspired by the original at Scotland Yard. Bencroft's version contains all the unusual items, including all his own murder weapons, that he's bought from an Antique shop run by Aggie (Districe Verkey). When his girlfriend Joanne (Jane Cunningham) starts to demand money from his otherwise she'll leave him, Gough sends the drugged Vick to her apartment to rig up a anti-gallows over her bed. Later that night, we follow a slightly tipsy Vick around as she slowly gets ready for bed. Collapsing onto the bed, her giggles shorten and stop as she squirms up into the casket which has taken the point of view of the gallows. We watch her scream start as the camera/gallows suddenly snap down.

was the one reproduced here of Gough looking down at Aggie's body. The next time I saw this was the Odessa Massacre late in 1979, and the film duly censored as I remembered it, until Gough snatches up the tongs again and this time actually applies them to Aggie's neck, she throws up her arms, cut to a full screen shot of Aggie, eyes screwed shut in obvious pain, another Gough, another splinter, and the film carries on with Gough hovering over Aggie's press body. I'd like to think that the Censor had had second thoughts and reinstated the scene, but the truth is more likely to be that the version I saw in '79 was a victim of the projection booth cutter. I actually worked with, and got his sacked (rather earlier than I am), one of those sods who thought nothing of snuffing films just

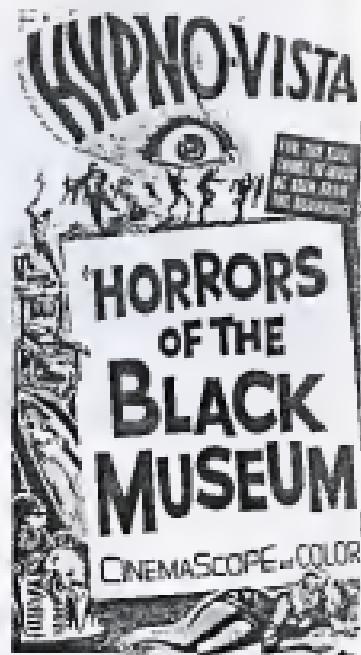


On his next visit to Aggie's Antique Shop, Aggie himself threatens to tell the police about certain items that Gough has bought from him, items that have been involved in the 'Monster-Killer' murders. This gives a good excuse for another gimpin' sequence. As Aggie turns away from him, Bencroft snatches up a pair of industrial size ice-tongs and illustrates the old 'Ice-tongs in the neck' trick used to hood this article. Surprisingly this was censored on the film's original release (late May 1979) and also cut from the film's re-release in 1988. However, when the film became popular at the 'All-Night' Horror shows of the late 70's/early 80's, the scene was partly restored. Originally (well the '79 release that I saw) we saw Gough pick up the tongs and after a bit of a cough and splutter from the sound-track, the next scene

to add the 35mm transparencies to their own collections. Obviously none of these thinking bairnards wanted the nondescript scene, so we ended up with lots of films that appeared more censored than they actually were. One of the major studios, MGM, was so concerned by this blatant distraction that they stamped the MGM logo over my 'joint' in the film stock, and the projectionist had to fill in a report on precisely why he'd tampered with the film. Now, as they say, back to the plot. Back in his laboratory didn't go very self-respecting mad crime writer have the T. Bencroft is met by his Doctor, who tells him that he knows that Bencroft is either the 'Monster-Killer' himself or is somehow involved in the spate of murders. "I can help you" says the Doctor finally, "but you must come with me now". Gough electrocutes his

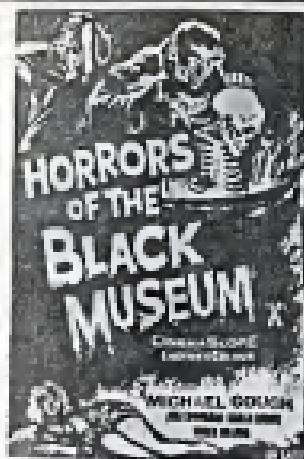


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TO PUT YOU IN THE PICTURE!



and calls Rick to carry the spewed Doctor to the handy vat of acid, kept for just this kind of occurrence. The Doctor is chained and lowered into the vat. When Rick pulls the chain out again, the body has been reduced to a skeleton.

Antique weapons, this one an old Spanish dagger with wavy blade, what could qualify as either the most hideous or the most entertaining last five minutes of a horror film begins when their best emerges into the light at the end of the 'Tunnel of Love'. Rick,



Meanwhile, Rick's girlfriend, Shirley Ann Field, pre-“PARRYING TOM” and “BEAT GOLF” and also pre the ‘I’ on Arm, that she added in 1960, and then went on to prove she could actually act with her performances in “THE DAMNED” and “SATURDAY NIGHT AND SUNDAY MORNING”, and went on again from these two creations to prove she couldn’t care less what she appeared in, as long as it paid the bills, in “SENSE OF THE LIVING DEAD” (1971) in South Africa, is becoming more suspicious by the day, especially as Rick seems to be getting extremely hairy these days around the eyebrows, and has terribly dark circles under his eyes. Rick tells Bancroft of the girl’s suspicions, and is ordered to kill her.

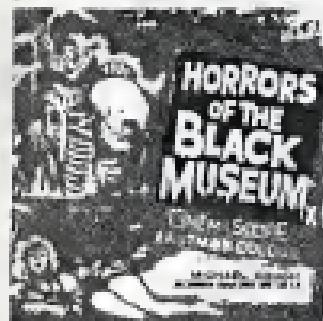
momentarily bemused by the screaming of the queue of young lovers waiting their turn, leaps from the boat, leaving the dead Angels, pushes his way through the crowd and races off through the Pleasure Park. Catching sight of his hideous reflection in a distorted glass in the ‘Hall of Mirrors’, Rick pauses and we see a dawning of horror on his face as he realises what he has become, what Bancroft has made him become. He climbs the Ferris-Wheel, and Apes Bancroft is in the crowd below. As the police arrive and shoot him, Rick leaps dagger-first at Bancroft, his bullet-riddled body ending alongside his stabbed tormentor. Geoffrey Keen, as Superintendent Graham, has the film’s last, memorable line: “The terror is over”, he says. “We can consider the case of the Monster-Killer closed.” Leaving us to ponder on which of the two, Rick or Bancroft, was really the ‘Monster-Killer’. The camera begins a slow pan, upwards and backwards, as the two bodies are removed the Fun Fair crowd surges in again, the Ferris-Wheel begins to turn, and life returns to normal....?

This must be the nearest that the British Cinema has ever come to capturing ‘Grand Guignol’ on film. Made during the ‘Golden Age’ of British Horror Films ‘HORRORS OF THE BLACK MUSEUM’ (1959) continued a long line of catastrophically gory and deadly little thriller films that included ‘CURSES OF FRANKENSTEIN’ ‘BLOOD OF THE VAMPIRE’, ‘THE AVENGE OF FRANKENSTEIN’, ‘CORRIDORS OF BLOOD’, ‘THE STRANGERS OF SOMMAY’, ‘PARRYING TOM’, ‘THE CICERO OF HENDRICKS’, ‘CITY OF THE DEAD’, ‘DE BLOOD’S CURTAIN’, ‘FLESH AND THE FIRMED’, some parts of ‘KONGA’ (see the film before laughing at me) and ‘CAMP ON BLOOD ISLAND’, one of Hammer’s nastiest.



Rick takes Angels for a day out to Battersea Fun Fair. It's Angels's suggestion that they go through the 'Tunnel of Love' where Rick undergoes the most explicit change yet and starts Angels with another of Bancroft's

Apart from Shirley Anne Field, Odile Michael Cough, and to a lesser extent Geoffrey Keen are recognisable faces. Cough, of course, had already appeared in "THE HOUSE IN THE WOODS" (67) and "DRACULA" (68), and was to go on to star in many weird and wonderful oddities, "KONGA" (69), "WHAT A GAWP" (71), "BLACK 2000" (69) and "SATAN'S SLAVES" (76) amongst many others. Keen didn't appear in anything like the number of genre films that Cough did, nevertheless you'll probably recall him in "ABIGAIL" (67) - with Cough again, "TASTE THE BLOOD OF DRACULA" (70), and "DOOMSDAY" (72).



"HORRORS OF THE BLACK MUSEUM"  
© 1970 A Herman Cohen Production Six  
Executive Producer.....Herman Cohen  
Producer.....Jack Greenwood  
Director.....Arthur Crabtree  
Screenplay...Herman Cohen, Alan Kandel  
Photography.....Edmund Dickinson  
Editor.....Geoffrey Miller  
Music.....Gerard Schurmann  
Musical Director.....Mairi Matheson  
Dance Music.....Ken Jones  
Art Director.....Wilfred Arnold  
Make-Up.....Jack Craig  
Assistant Director.....Bill Shore  
CART

Edmond Bencroft.....Michael Cough  
Rick.....Graham Cornew  
Angels.....Shirley Ann Field  
Joan Berkley.....Jane Cunningham  
Superintendent Graham.....Geoffrey Keen  
Doctor Ballan.....Gerald Anderson  
Inspector Lodge.....John Warwick  
Aggie.....Beatrice Varley  
Commissioner Wayne.....Austin Trevor  
Peggy.....Malou Peeters  
Tom Rivers.....Howard Green  
Gail.....Dorinda Stevens  
Miss Ashton.....Wanda Godsell  
Woman in Hall.....Hilda Barry  
Woman in Hall.....Mona Gordon  
Funfair Barker.....Stuart Saunders  
Bookshop Manager.....Gerald Cane  
Sergeant.....Geoffrey Bentin  
Constable.....William Abney  
Constable.....Howard Payne  
Police Surgeon.....Frank Henderson  
Fingerprint Man.....Geoffrey Green  
Little Girl.....Ingrid Carter  
Maya Kounani

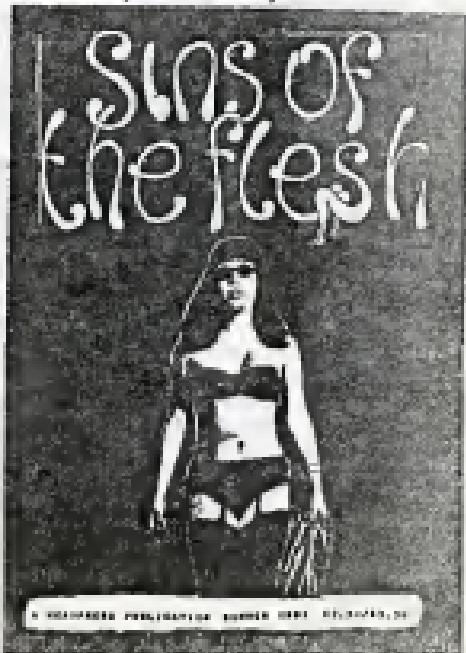
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# ABSURD

THE NEXT ISSUE

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A HEADPRESS PUBLICATION NUMBER 100 1970, 10

Comments from me seem pretty superfluous, most of these idiotic clippings speak for themselves. The 'Sickening sound of Silence' letters were published two days before the film was released.

## Sickening sound of Silence

**RICHARD WILKINSON** was editor of the *Star* (The Times of The Islands) in the 1960s. He left the paper in 1970.

Comments are not a suitable subject for publication, as it is the most disgusting perversion.

We are already the only species that systematically plan about killing other species in our own interests. There are no subjects in this world about people killing people.

This film is such hunting and should never have been made. It is a disgrace to the human race.

Comments under 'Film', 20/10.

**YET** another sick film about a girl just for our pleasure — The Silence of the Lambs.

There is still hunting and people are bound to prosecute those hunting innocent people.

Those who are completely deaf will be forced to join the film. However, the type of audience who are likely to be horrified by it will be those who will not, again, be tempted to watch it.

We can only proceed by staying away from the cinema.

*Sir Francis, Hampshire, 20/10.*

**LM** absolutely repelled at the police hunting game (The Silence of The Lambs), in which a ridiculous and ridiculous system is glorified.

Yet **Robert M. McRae** (Mildred Waller) condemns programmes like Neighbours. Even if they were a bit old, they do not always come with a sense of danger.

*Mr Alan George, Cumbria, 20/10.*

## Porn threat to children

**POLICE** warn children not to watch pornographic films.

Youngsters exposed to such material could develop less tiger-like temper and behaviour.

One 16-year-old girl who was given her own before having sex, according to the *Independent*, went to the *Childline* with this report.

## Video ban on ferrets

**A** VIDEO that has caused *Paranoia* after a number of cases of a girl being killed.

*Paranoia*, which is set in the 1980s when the *Parrot* was still in the box, stars *The Parrot* as the girl who is shot in the head when the *Parrot* goes to sleep in the box. It is after being told he was too young to have a *Parrot* film at *British*, *Manchester*.

My daughter has seen, and was sick during, the "Vegetarian Video Nasty". She's been a vegetarian for years anyway, so they were preaching to the converted.

# A vegetarian video nasty for pupils

A VIDEO "nasty" showing factory farming methods is being shown to schoolchildren to turn them off eating meat.

The 20-minute colour film is being screened in Manchester schools.

It has been compiled by the Vegetarian Society's School Campaign for Animals Against Meat (SACAM).

The film is for the squeamish, among the more so.

■ A hot topic among the 150,000 factory-farmed beasts is how meat grows.

■ Factory-farmed chicks being castrated and then dumped in a bin.

■ Chickens being hung from their claws in cold, cramped, packed for transportation situations.

■ Horrifying scenes showing pigs castrated in stalls using wire.

■ Pigs being skinned in assembly lines.

■ A horrific live-crocodile style of a supposedly dead cow being skinned as it lies in a trucked off to a slaughterhouse.

*John Cheshire, Head of youth education at The Vegetarian Society in Manchester, said:*

"We have just started showing better than we ever thought it



*Artist's impression: video of hunting game/pests*

the video is disaster. Manchester is pleased and I have an image of young people hating vegetarians in reality.

They are grossly corrupted and educated to eat products of our factory farms and there are terrible consequences.

The film will also be shown at some schools in Cheshire and Lancashire. It had a bad run in some secondary schools in Liverpool and Bristol when 500 pupils were between 16 and 18 years old and discussed the scenes.

The response has been much better than we ever thought it

would be even though we know not everyone is a pervert, some with today's teenagers," said *John Cheshire*.

After such film we have a lively debate on the rights of animals and how eating them affects our own health, our world and the environment.

"We also give students the right to ask questions about diet."

"The film has the backing of stars like *Stephen Fry*, *George Galloway*, *Naomi Oates* and the cast of the TV series *Revel*.

Now this society wants it to be shown in every school in the country.

### EXCLUSIVE

By Andrew Ross

A POLICEWOMAN dealing with child sex cases may be moved to another job after admitting an interest in vampires.

The officer who works at a child abuse unit is a member of a literary club called The Dracula Society.

She joined the organisation more than 12 years ago when she was a police constable.

But now, amid police hyperbole, safety over the moral cliff since allegations, her position is under review.

She is an issue while the decision is made by Chief Constable Jim Anderson.

It is understood there is no suggestion of any indecent behaviour on her part, nor are disciplinary proceedings being considered.

But some officers believe she should be moved to another post to ease any public concern, as further disclosure.

One colleague said: "She spends a lot of her time dealing with child

deaths who have been subjected to sexual abuse and are often disturbed.

"Moving in mind the recent publicity about child abuse, it's not really surprising that the hierarchy are worried about what would happen if this got out and nothing had been done about it."

"But having said that, she is good at her job and has done absolutely nothing wrong."

"This officer is no more dangerous than the *Sherlock Holmes Society*." Her commanding officer, who is preparing a report for Mr Anderson, refused to comment on the matter.



# SATELLITE TELEVISION

My most recent acquisition, the sixty centimetre dish that decorates the wall of Number Twelve, Union Road was bought due to the insistence of my two 'music' mad daughters, and their urgent need of an MTV dish, say 'music' because my version of music doesn't include New Kids On The Block or Vanilla Ice. They soon discovered 'SKY MOVIES' and that now sets me back a further £14.95 per month for that channel and 'THE MOVIE CHANNEL'. Since these two channels feature today's 'studios', or 'Sex On Legs' as they're charmingly called these days, 'stars' like Carey Mulligan, Keisha Sutherland, Corey Feldman, Matt Dillon (remember him with 'Chester') Christine Elise, Keisha Doorey, Kevin Conner and River Phoenix...ahem! I watched MTV for a while, but soon realised that they weren't heavily into Jim Reeves or David Allan Coe.



so I began to search for something a little more entertaining.

Now all this 'MUSIC', 'SKY MOVIES', 'SKY SPORTS', 'EUROSPORT', 'MOVIE CHANNEL', 'SCIENCEFEST' and 'LIFESTYLE' stuff is O.K. if you like that sort of programming, my tastes, and no doubt your tastes too, run along different lines don't they? Anyone answering

## THE 'ASTRA' SYSTEM



'no' to that question can send for a refund and spend it on 'Satellite Times' instead.

Before I dismiss the English Movie channels completely out of hand, the signs are there that they could be a different proposition in the future. When I bought the dish, in February '91, all the films shown on the 'SKY' channels were the BFI edited for video versions. Lately, from May/June onward, there's been a noticeable swing in the BFI film release certa and even, whisper it quietly, Sky's own 'recommended' certa. Selection of the films shown will have to improve drastically though, the channel has offered little to enthuse over, and I've only need it really to catch up with films that I couldn't be bothered to hire from the video shop, two years ago. "They Live", "Killer Party", "Firestarter", "The Initiation" etc. Among the few exceptions, are one or two films that did spark a glimmer of interest "Barry Lyndon", "Once Upon a Time in America", "Blue Angel Gata", "The Arabian Nights", "Dawn of the Dead" and "Cinema Paradiso". A film all film lovers have to see first time I've shed a tear over a film for a lengthening time.



NAOMI CAMPBELL

There are, at present, six channels of particular interest to us, I'll take them in the order that they appear numerically on my remote pad.

"2" is RTL PLUS, the 'Tutti-Fratti' channel, which, for the uninitiated is a German language version of an original Italian TV show. The rules are complicated, but stuff the rules. In amongst lots of ideas from other game shows, lots of young 'wannabe' models take their clothes off, now this is what I call television! The host of the game incorporated is a variation of 'Play Your Cards Right' where instead of guessing if the next card is higher or lower than the one displayed ('good game, good game'), the contestants have to guess if the girl pictured on the card will be wearing more / less clothing on the next card turned over. The participants can also add to their score if they leap up on a table and perform their own strip-tease. This leads to several diabolical sights, fat, white, blubbery bodies gyrate and bounce to imbecile background 'bump 'n' grind' music....and some of the male revelations are just as bad. One Paul Neeschy lookalike almost passed out trying to hold his gut in until heat, Hugo Hugo-Balder, gave him a dressing gown. I wonder why every one of the male contestants leaves his socks on?



Mad Fury in the half-face make-up from *SEVEN REVENGE*

## SATURDAY SATELLITE TV

The introduction of satellite TV around the late-1970s television programming available to Britain.

British channels Channel Four and TV Cymru can be obtained with another equipment costing under £100.

Channel 4 includes scores of regular and short-run slots of sexual acts, porn TV, pornography, have been used to generate ratings spinoff.

Even the Asian satellite, which shows Sky TV in Britain, will soon be available to Britain.

British channels Channel Four and TV Cymru can be obtained with another equipment costing under £100.

Programmes are needed for the first two channels but the rest remain through unscripted.

It is doubtful how well the overseas market will prove TV stations, including two new operators, can work.

## RICHARD HARRISON



### ADVENTURES OF THE BENGAL LANCERS

TELEBELLUM® TECHNISCOPE

— HUGH ARDEN · NICK ANDERSON

Drammed by AGILE FILMS

RTL PLUS seems to be going downhill recently, and not just because 'Tutti Fratti' is off-air until September, from giving us some great, obscure European titles such as 'THE STORY OF O, part 2', 'ZORRO GEGEN MAGISTER', 'DREI SERGENTI VON BENGALI', 'ZORRO'S GRAUSAMER SCHWUR', 'GRAF DRACULA IN OBERBÖHMEN', 'CITRANO UND D'ARTAGNAN', 'NAKED COUNTIES', 'OFF BALANCE' and 'DIE STEINADLERSEHN', and yes, that last title is the Erwin C. Dietrich title. In the first part of the year, they now show heavily censored American films like 'FROM BEYOND' and 'THE THING'. Hopefully this is just 'Summer Season' fodder, and we'll get back to the good stuff over the next couple of months. There are signs that things are looking up, recently 'STAR PILOT' ('I-8, Mission Hydra') and 'THE MASTER OF BRAZIER HILL' (Elkoine) have both been shown. Coming shortly are 'MANTELLE ON TABOO ISLAND' and 'SEX ADVENTURES OF THE 3 MUSKETEERS'. RTL PLUS can still be relied on to supply a steady quota of soft porn late on saturday nights.

Sp

HELmut  
BERGER



# una mariposa con las alas ensangrentadas

EVELYN STEWART · CAROLE ANDRE

Director:  
DUCCIO TESSARI

70 mm

Scope COLOR

'8' is SAT 1, which is my favourite channel at the moment. Although they have an infuriating habit of re-scheduling films at the last minute, a case in point 'HERCULES CONQUERS ATLANTIS' was replaced by 'THE ROMANS' starring Cameron Mitchell. Still a channel that promises to show 'DER HEKETOTTER VON BLACKMOOR' in a couple of days, just has to be respected. SAT 1 are also working their way through the early '70's 'SCHMIDACHEN REPORT' series, full of hairy German women and spotty German men, this is probably where all those contestants on 'Tutti Frutti' got influenced, everybody eventually gets their clothes off in these films, and after the men have either fallen into a pile of cow-shit or tumbled off a ladder, they get down to some, not very serious, bonking... During it all, yes you've guessed, the men keep their socks on.

SAT 1 is also showing all the Hammer Draculas in order, we're up to 'WIE SCHMETT DAS BLUT VON DRACULA' (Taste the Blood), which was surprisingly quite heavily censored, even removing the sound of the throat-cutting over Dracula's coffin... strange, I miss that cobbler. Another firm believer in 'Saturday night is soft porn

night' SAT 1 plan to show soon titles you've never heard of, apart from my five German/Austrian renders of course, 'DAS LUFTSCHLOSS IM SPASSART' (Spassart's castle of lust), 'IM GASTHOF ZUM SCHAFER HIRSCHEN' (The Special Inn For Sheep Stage 17) and 'URLAUBERREPORT: SEE-MORGENS SEISSE-LEITER MIT SPRECHEN OUPFER' (Army Forlough Report: Sex-what our guides dare not speak). Just occasionally, SAT 1 tries to display an 'arty' appearance with films like 'CRIA CRIAROS' (Raise Ravens), but usually can be relied on to provide some neat European obscenities in amongst some fairly full versions of US/UK classics. 'THE DEVILS' was shown almost uncut and a good, letterboxed 'PSYCHO-PATH', which, when you consider some soft porn films that include 'SINFUL MIND' and D'Amato's 'TOP MOON', 'top model?', said my wife, 'With an arse like that?' well, you can see why SAT 1 is my favourite channel. You may also wonder that if my wife can come out with lines like that then how come 'Abbaud' isn't funny?

Recently SAT 1 have come up with a few old peplos, would you have guessed that 'MACISTE, DER SOHN DES HERCULUS' was actually 'MACISTE NELLA TERRA DEL CICLOPS'? No? Neither would I.



**RETURN OF  
SANDOKAN**

Eastmancolor Scope U

SAVAGE AS A TIGER  
— HE RETURNED TO  
PROTECT WHAT  
WAS  
HIS!

STARRING

Ray DANTON  
Guy MADISON



URAD SEXT aka ICH SCHLAU MIT  
MUSIKEN MACHEN

The other side of the coin was the disappointing discovery that 'AFRICA EROTICA' was 'BLACK DEMONSHON', I'd already seen that one.  
"10" is a SAT. a strange channel, for readers in the UK, compare it to an unruly BBC2, European and US readers will be able to create their own comparisons after the next few lines. Everything seems to be 'on the cheap', very surface, and tries to give the impression of it all being very serious, intellectual stuff. SAT shows occasional flashes. I use the word advisedly, of interesting material, we're halfway through an Andy Warhol Session with 'BLUE MOVIN' and 'TRASH' being on recently, uncut as far as I could tell. 'DIE MARQUISE VON O' was on a couple of months ago and SAT can be relied on to provide the occasional surprise like 'DIE MÄDCHEN FRAU' or shock like the recent autopsy scenes during a discussion programme. They have transmitted films in English with German subtitles, but german language is the norm. SAT is an amalgamation of four different TV/Radio stations each has it's own type of programme ZDF is a classical music station, plenty of Mozart concerts, culture I think they call it.

## COLOUR-THRILLS-ADVENTURE

# KALI-YUG GODDESS OF VENGEANCE

TECHNICOLOR

"13" RTL 4, the bastards of the Astra satellite, programme directors that seem to take great delight in scrambling films after they've been on the air to hellfire whootie, whootie, RTL 4 only have one or two films per month that you'd like to see. They showed 'DE GOLDFOOT AND THE BIKINI MACHINE' unscrambled, but 'DEBRAZON' was scrambled from the start, I tuned

in twice, all the stations copied the film a couple of times, but the 2nd showing promised never appeared, it would most probably have been scrubbed anyway, bastards. 'HERCULES VS THE MAHARANI'S' was scrubbed after half an hour, 'HERCULES AGAINST THE MONGOLS' was about halfway through, before that too was scrubbed. Just to be awkward, 'HERCULES CONFRONT THE TIGER OF MANTOU' was unscrubbed, it almost made up for previous disappointments to see Rock Stevens dubbed into French, with Dutch subtitles yet, too, this is a Dutch channel.

THE SHOCKING FACTS  
DISCLOSED IN  
**"HOUSE OF A  
1000 DOLLS"**  
starring  
**VINCENT PRICE**  
**MARTHA HYER**

A HARRY ALAN TOWERS PRODUCTION

I can follow the reasoning behind films being scrubbed, copyright laws pay-as-you-view etc. I could buy an illegal decoder, expensive, but they are available, but that's not my main gripe. I can live with scrubbed TV, what I don't like is to settle down to watch an old Peplum/Horror movie or whatever only to have it

SYLVIA KRISTEL

X

*The Story Of*



removed from view half way through. Bastards!

"14" PRO 7 has been dubbed, by David Flint I think, as the 'PLEASE WAIT' channel. Apparently caused by static building up inside the 'Videocrypt' decoder, the 'PLEASE WAIT' message appears, with varying regularity - about 20 or 30 times during a normal feature film - totally distracting. It always seems to appear during the 'action' scenes, indeed at times it can take on the appearance of deliberate censorship as the logo is dead centre of the screen, nipple level in close up! This wonderful message has destroyed my viewing of, among others, D'Amato's 'SKLAVIN FÜR EINEN STUNDE' (L'Alcool), 'SIEBEN' (UK version, not France), 'TEMPLE OF THE WHITE ELEPHANT', 'MATCHLESS', 'HORRORS OF THE BLACK MUSEUM', 'SANDOKAN ALLA RISOGGIA', 'SANDOKAN USP DIL LEOPARD YUN SARAKA', 'ATTRACTION' and 'AGENT 100, TODESSCHÜTZ'.

Trying to ignore 'PLEASE WAIT', you can see that PRO 7 makes pretty good viewing. Remember that still of Ed Fury, with half his face eaten away. Is an old 'Castle of Frankenstein'? The still was from a peplum called 'SEVEN REVENGES', which turned out to be one of Fury's better appearances. At present I'm rearranging my Video/TV/satellite set-up, moving each as far away from the others as possible and fixing rubber mats under each of

**BLAZING WITH COLOUR**

Mitchell  
**GORDON**  
PAUL  
WYNTER

**MONSTER  
FROM AN  
UNKNOWN  
WORLD**

'U'  
EASTMAN  
COLOR

THE  
**Boy**  
AND THE  
**PIRATES**

EASTMAN  
COLOR

them, hopefully this will eliminate the problem, and allow 'PLEASE WAIT' free viewing of 'DER RAUHZEUG DER MIKINGER', 'DAS GEHEIMNIS DER DASCHUNGEN', 'JULIA UND DIE GEISTER', 'REISE ZUM INSEL DER GRAUENS' and the original 1954 'GODZILLA', all of which are on this month.

"21" TELES, started off as a purely 'adults-only' station. Game shows, pop music and American films were the order of the day. Now it's showing glimmers of hope with films like 'AGENT 333 POKER MIT MOSKAU' and 'BLUTSPUR IM PARK', which turned out to be Duccio Tessari's very obscure giallo 'Una Mariposa Con Lea Alessi Sangrentissima', which had a very limited British release as 'Wounded Butterfly' in the mid 1970's. Coming up is the Hong Kong Fantasy 'BATTLE WIZARD' and 'VARUM DAS UFO'S UNSEREN SALAT KLAUEN' whatever that may be. TELES also puts out a 'Hollywood cut take' show in the early hours of the morning, only just discovered this on the Saturday evening porn parade on RTL. A FROT finishing. I was idly



DEAD SEXY

flicking through the channels before switching off and going to bed, when I caught a glimpse of Gina Lugo attacking 'Betty Boop'. "Waaaaattt?" was my immediate response. Later on as John Goodman put her kids to bed 'G'night Mommy', I wondered how many of these I'd missed. Future Saturday nights will see my videos in action. Bettie Davis in a diaphragm and, and that old Madonna role-model, Payne McAllister wobbling her tits in Mickey Rooney's face 'Who wants to be tall?' Lear Rooney. More please.

All pictorial material used in this article, is from films already seen on one of the German channels.



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Well, here it is at last, reduced in size - 'Abeard', not me - but not in content. The reasons are financial of course, there was no way I could carry on losing money producing the mag, nor that and keep my wife and children in the manner they've become accustomed to, and so this isn't a sob story, just stating facts. As I said at the start in 1988, 'Abeard' will continue to be published, in one form or another, just as long as my, and your, interest is there, and I'm already researching for Volume 2 Number 2.

recommended reading appears here:  
"BOOK OF THE DEAD" Available from:  
Simon Smith, 15 Rivelsthorpe Road,  
Bally Doncaster South Yorkshire  
Tel. 01244 520000. Postage £1.00.  
Send Simon your extra for postage.

"MIDNIGHT IN HELL" Available from:  
George N. Morris, The Cottage,  
Sally Green, Kilnacaula,  
Ranfurys, F411 4SA. Cover price  
£2. £1.50 inc. Current issue No. 1

# SPANISH VAMPIRE

## FILMOGRAPHY

### "HORRAS NOCHES SEÑOR MONSTRUO"

Spain Teatro 1982  
 Producer.....Jose Prado  
 (I've often wondered if that is a  
 real name, if you pronounce it the  
 Spanish way it comes out as Hossey  
 Prado... 'Who's afraid?' is this an  
 intentional pun or am I paranoid ??)  
 Director.....Antonio Moreno  
**CAST**

Regalito.....Themselves  
 Werewolf.....Paul Naschy  
 Frankenstein Monster, Fernando Bilbao  
 Doctor Frankenstein  
 Doctor Frankenstein....Andrea Mejuto  
 Dracula.....M.A. Valero  
 Quasimodo.....Guillermo Montesinos  
 /Good Evening Mister Monster/

### "CARMILLA"

Spain Television Film 1973  
 Director.....Jaime Picas  
 Teleplay.....Julio Díaz  
 Story.....J. Sheridan LeFanu  
**CAST**

Carmilla.....Marisa Paredes  
 Leurs....María Enriqueta Caballero

### "CHIMENIA SANGRIENTA"

Spain/Italy X Filmes/Latin Filmes 1972  
 Producer...Jose María González Busto  
 Director.....Jorge Grau  
 Screenplay.....Sandro Continenza  
 .....Jorge Grau, Juan Teber  
 Story.....Jorge Grau  
 Photography.....Fernando Arribas  
 Editor.....Pedro Del Rey  
 Music.....Carlo Savina  
 Make-Up.....Carlos Paredes  
 Assistant Director, Fernando De Bran  
 SPKK.....Beaillie Cortijo  
**CAST**

Brasibeth Bathery.....Lucía Bozzo  
 Karl Zimmer.....Departamento Santoni  
 Marín.....Eva Aulin  
 Ana Farra, Silvano Tranquilla, Adolfo  
 Thous, Lola Gómez, Enrique Vives, María  
 Díaz, Ángel Menéndez, Ismael García  
 Hoy, Raquel Díaz, Dolores Tovar, Juan  
 José Otegui, Francisca Grey, Chiky, Miguel  
 Bubul, Fabián Conde, Beatriz González  
 Antonio Fuga, Francisco Agudic, Rafael  
 Vakero, Antonio De Mora, Rafael Pries  
 Roberto Daniel, Ángel Rodal, Mo Pas  
 Ballaster, Sergio Alberti, Sofía Moya  
 Gómez, Joaquín Puyó, Fernando De Bran,  
 /Legend of Blood Castle/Lady Dracula/  
 /The Female Butcher/Countess Dracula/  
 /La Virgeni Covalceno La Morts/Blood  
 Ceremony/Bloody Ceremony/

### "EL CONDE DRACULA"

Spain/Italy/West Germany/GB, Corseca  
 Fanta/Filmery/Towers of London, 1970  
 Producer.....Harry Alan Towers  
 Director.....Jesus Franco  
 Screenplay.....Harry Alan Towers  
 .....Augusto Pinochot  
 Dialogue.....Dieter Behnke  
 Adaptation,Milo Guccio,Carlo Padda  
 Photography.....Manuel Mariano  
 Editor.....María Luisa Soriano  
 G. Reinecke,Derek Parsons(GB)  
 Bruno Matali(Sp)  
 Music.....Bruno Nicolai  
 Make-Up.....Gerry Fletcher  
 Art Director.....Eral Schneider  
 SPKK.....Sergio Paganini  
**CAST**

Count Dracula.....Christopher Lee  
 Van Holting.....Herbert Lom  
 Renfield.....Klaus Kinski  
 Doctor Seward.....Jack Taylor  
 Quincy Morris.....Paul Maller  
 Mina Harker.....Maria Rohm  
 Lucy.....Soledad Miranda  
 Jonathan Harker.....Fred Williams  
 Teresa Gimpera, Jesus Franco  
 /Los Hatta De Dracula/Dracula II/II  
 Conte Dracula/Bram Stoker's Dracula/  
 Count Dracula/Dracula No.1/Nights of  
 Dracula/Nachts Wenn Dracula Bricht

### "DRACULA CONTRA EL DR FRANKENSTEIN"

Spain/France Fanta/CPFF/Prodif ETS/  
 Interfilm 1973  
 Executive Producer....Arturo Marcos  
 Producer,Luis Lasala,Robert De Neale  
 Director.....Jaime Franco  
 Screenplay/Story.....Jesus Franco  
 Photography.....Jesús Climent  
 Music....Daniel White,Bruno Nicolai  
 Make-Up.....Monique Adelsoide  
 .....Blasanda Villanueva

Doctor Frankenstein....Dennis Price  
 Count Dracula.....Howard Vernon  
 Doctor Seward.....Alberto Delgado  
 Frankenstein Monster, Fernando Bilbao  
 María.....Mary Francisca  
 Lady Dracula.....Britt Nichols  
 Morpho.....Luis Barbero  
 Asira.....Genevieve Deloix  
 Batista.....Josiane Gilbert  
 The Wolfman.....Brandy  
 Danny.....Daniel J. White  
 Jesus Franco  
 /Dracula Friaunlar De Frankenstein/  
 Dracula Against Frankenstein/Dracula  
 Contra Frankenstein/Dracula Vs Frank  
 enstein/Satana Contra Dr Barilo/The  
 Night of the Open Coffin/Die Nacht  
 Der Offenen Sarge/

**"EL ESTRANJO AMOR DE LOS VAMPIROS"**  
 Spain Richard Flores 1975  
 Producer.....Rosa Martí  
 Director.....Jósef Klimovsky  
 Screenplay.....Carlos Pumaré  
 ...Juan José Díaz, Juan José Milla  
 ...Juan José Díaz, Juan José Porto  
 Photography.....Miguel Milla  
 Editor.....R. Yanger  
 Art Director.....Tonny Flores  
 Make-Up.....José Anthony

**CAST**

Susana Cohen, Carlos Ballesteros, Vicki Luccio, Martha Berry, María Pez, Fonsal L. Robles, Robert Camardiel, Tote L. Robles, Robert Camardiel, Tote Alba, Rafael Hernández,  
*/Night of the Walking Dead/La Noche De Los Vampiros/Los Vampiros También Deseren/*

**"LA FILHA DE DRACULA"**

France/Bg/Port CFFF/Imterfilme 1971  
 Producer.....Víctor De Costa  
 Director.....Jesus Franco  
 Screenplay.....Jesus Franco  
 Photography.....Josep Climent  
 Music.....Daniel White, Rose Syriano

**CAST**

Maria Karkstein.....Britt Nichols  
 Alberto Blasés, Josiane Gilbert, Jesus Franco, Howard Vernon, Daniel J. White, Luis Barba.  
 Filmed in Eastmancolor & cinescopen  
*/La Hija De Dracula/A Filha De Dracula/Dracula's Daughter*

Roberto Calvo, Luis Suárez, Ross Torda, Bill Vanders, Sabrina Taborda, María Monti, Stefano Oppidiano,  
*/Night of the Devil/La Noche De Los Diablos/La Nuit Des Diablos.*  
 Filmed in eastmancolor & Cinescopen

**"EL GRAN AMOR DEL CONDE DRACULA"**

Spain-Jesus Film/Eva Film 1972  
 Producer.....Francisco Lara Polop  
 Director.....Javier Aguirre  
 Screenplay.....Jacinto Molina  
 ...Alberto S. Innes, Javier Aguirre  
 Story.....Jacinto Molina  
 Photography.....Raúl Pérez Cubero  
 Editor.....Petró De Nieve  
 Music.....Carmelo Bernaola  
 Art Director.....Cobrero-Gelisio  
 Assistant Director.....Richard Walker  
 Make-Up.....Emilio Puyol  
 SPFE.....Pablo Pérez

**CAST**

Wendell/Dracula.....Paul Naschy  
 Sonia.....Rosanna Yanni  
 Karin.....Mayda Politoff  
 Elise.....Marta Miller  
 Marlen.....Ingrid Gerbo  
 Irene.....Victor Alonso  
 José Manuel Martín, Julio Fons, Alvaro De Luna, Susana Lator, Benito Fons, Leandro Ben José,  
*/Dracula's Virgin Lovers/Dracula's Great Love/El Grande Amor Del Conde Dracula/Count Dracula's Great Love/Vampire Playgirls/Cemetery Girls.*



# EL GRAN AMOR DEL CONDE DRACULA

## "EL GRAN AMOR DEL CONDE DRACULA"

PAUL NASCHY-ROSSANA YANNI-KATIE POLITOFF  
 MIRTA MILLER con VÍCTOR WINNER e INGRID GARCÍA  
 EASTMANCOLOR

director JAVIER AGUIRRE

Producción: JESÚS FILM, S.A.

**"EL HOMBRE QUE VINO DE UNO"**  
 Spain/West Germany/Italy, Blichberg-Camis/Jaime Prada/Jaguar 1973  
 Producer.....Jaime Prada  
 Director.....Tullio DeMicheilli  
 Screenplay.....Jacinto Molina  
 Photography.....Godofredo Pacheco  
 Editor.....Emilio Rodríguez  
 Music.....Rafael Ferrer  
 Art Director.....Alfredo Cofino  
 Make-Up.....Francisco N. Ferrer  
 SPFE.....Antonio Molina

**CAST**

Doctor Dde Verneff.....Michael Rennie  
 Malova.....Karin Dor  
 Waldemar Daninsky.....Paul Naschy  
 Kirian.....Angel Del Pozo  
 Tobiemann.....Craig Hill  
 Janos De Mielhow.....Manuel De Blas

Pha-Ho-Tap.....Gene Rayes  
 Frankenstein Monster, Fernando Silvano  
 Elia Casella, Patsy Shepard, Peter Sascha  
 /Los Monstruos Del Terror/Dracula Vs  
 Frankenstein/Operation Terror/Dracula  
 Jaga Frankenstein/Operacion Terror/  
 Dracula et le Loup-Garou Contre Fra-  
 nkenstein/Assassinat Terror/Han Who



Case From Uman/Monsters of Terror/  
 Dracula Hunts Frankenstein/Dracula  
 Vs. De Werewolf Tegen Frankenstein

"MONSTER STORY"

Spain Producciones Cinematograficas  
 Cine 1973  
 Director.....Manuel Esteban  
 Screenplay/Story.....Manuel Esteban  
 .....Armando Matias Guiu  
 Photography.....Antonio Millan  
 Music.....Jose Maria Bardaji  
 Art Director.....Juan Alberto Soler  
 Make-Up.....Carlos Menchaca  
 CAST

Manuel Castrava, Francisco Castrava  
 Silvia Soler, Meritxell May, A. Melina Rojo  
 Fernando Ullas, Gustavo Ro, Manuel Gaa  
 Carlos Otero, Jose Amador, Jack Roche,  
 Miguel De La Riva.

"LA ISLA DE LA MUERTE"

Spain/Germany/Orbita/Tefi 1966  
 Producer.....Ernst Von Thuner  
 Director.....Ernst Von Thuner  
 Screenplay.....Stephen Schmidt  
 ...Ira Wolfson, Ernst Von Thuner  
 Photography.....Cecilio Paraguas  
 Editor.....Antonio Canovas  
 Music.....Anton Garcia Abril  
 Art Director.....Francisco Comet  
 Assistant Director.....P. Messing  
 CAST

Baron Von Nezer.....Garrison Mitchell  
 Ruth.....Elisa Montes  
 David Wood.....Jorge Martin  
 Julia Denevist.....Rai Fischer  
 Matilde Munoz Saenzdro, Mike Brandel,  
 Rolf Von Hauckoff, Riccardo Vaille, Her-  
 mann Wahle.

Filmed in Technicolor & Techniscope  
 /Island of the Dead/Baron Vampire/  
 Das Geheimnis Der Toteninsel/Death  
 Island/Men Eater of Hydra/Island of  
 the Dead.

"EL JOVENCITO DRACULA"  
 Spain/Los Films Del Mediterraneo 1971  
 Producer.....Carlos Benito Farra  
 Director.....Carlos Benito Farra  
 Screenplay.....Carlos Benito Farra  
 .....Jose Domenech, Patricio Rozen  
 Photography.....Tomas Pinedoall  
 CAST

Jonathan Dracula, Carlos Benito Farra  
 Susanna Estrada, Victor Ibarra, Norma  
 Barr, Veronica Mirela, Marina Farri.

"LA LLAMADA DEL VAMPIRO"

Spain Sesena Films/Arco Films 1971  
 Executive Producer.....Ricardo Vasquez  
 Director.....Jose Maria Elorrieta  
 Screenplay.....Enrique Gonzalez Macho  
 Photography.....Juan Ruiz Rosero  
 Editor.....Maruja Beriano  
 Production Manager.....Rafael Marin  
 Make-Up.....Adelia Del Pino  
 Assistant Director

...ENRIQUE PEREZ DE GOMARA  
 CAST

Erika.....Diana Soral  
 Gail Von Rysselberghe.....Nicholas Key  
 Dr Greta Matterlich.....Beatriz Lucy  
 Kuros.....Imma Saucio  
 Loretta Tovar, Rosario Rojo, Loretta  
 Martin, Jose Villegas, Antonio Gim-  
 enez Escrivano

/Aqualarre De Vampiros/The Curse of  
 the Vampire/The Curse of the Vampyr  
 Filmed in Eastmancolor



**"LA MALEDICION DE LOS KARNESTEIN"**  
 Spain/Italy MEC Cinematografica/Melpar, Bologna. 1963  
 Producer.....William Maitland  
 Director.....Camillo Mastrocinque  
 Screenplay.....Bruno Valeri  
 Jose L. Montero, Martínez, Ramón  
 ...María Del Carmen, Ernesto Gostaldí  
 Story.....'Carmilla' Sheridan LeFane  
 Photography.....Giuseppe Auguari  
 .....Julio Ortín  
 Editor.....Herbert Markle  
 Music.....Carlo Savina  
 Art Director.....Teddy Villalba  
**CAST**  
 Count Ludwig Von Karnstein....  
 .....Christopher Lee  
 Laura.....Adriana Astori  
 Lyuba.....Pilar Ana Queralt  
 José Campos, María Conchita, Vera Valence  
 José Villanueva, Carlo Cale, Ángela  
 Miserovich.  
 /Crypt of Horror/The Vampire's Crypt  
 /La Cripta E L'Incubo/The Karnstein  
 Curse/Terror in the Crypt/The Crypt  
 of the Vampire/Karnstein/The Crypt &  
 the Nightmare/Carmilla/Curse of the  
 Karnsteins/La Maledizione Del Karn-  
 stein

**"MELENKA - LA HIPOTE DEL VAMPIRO"**  
 Spain/Italy, Triton/Peñix/Cobra/Via-  
 tory. 1965  
 Producer.....Raúl Sáenz Yanni  
 .....Adriana Astori  
 Director.....Amando De Ossorio  
 Screenplay.....Amando De Ossorio  
 Photography.....Fulvio Testi  
 Music.....Carlo Savina  
**CAST**  
 Silvia.....Anita Ekberg  
 Count Waldniß.....Julian Ugaro  
 Gianni Medici, Adriana Astori, Raúl Sáenz Yanni, Diana Larys, Carlos Casaravilla, Keith Kendal, Paul Miller, María Luisa De Benedictus.  
 Filmed in Eastmancolor & Cinemascope  
 /Melenka/La Hipoteca Del Vampiro/The  
 Vampire's Curse/Fangs of the Living  
 Dead/Melenka La Vampiro/Melenka - La  
 Sobrina Del Vampiro/The Silence of the  
 Vampire.

**"LA MANSIÓN DE LA SIRENA"**  
 Spain/Italy Mandini/Tritone. 1970  
 Producer.....Luis G. De Elías  
 Director.....Francisco Lasa Peñalp  
 Screenplay.....Luis G. De Elías  
 Photography.....Cecilio Mançorl  
 Editor.....Mercedes Alonso  
 Art Director.....Jaime Pérez Cubero  
 Production Manager.....José Salcedo  
 Make-Up.....Miguel Sáez  
 Assistant Director.....Jaime Reparri  
**CAST**  
 Elsa.....Analia Gade  
 Marta.....Mylyth Stewart  
 Fred.....Andrea Resino

Ernest.....Alberto Delbos  
 Señora Tremont.....Helena Samaras  
 Porter.....Franco Fantasia  
 Señor Tremont.....Ricardo Fajardo  
 Ingrid García, George Rigaud,  
 /The Fog manor/Murder Mansion  
 Filmed in Eastmancolor & Panoramas

**LA MARCA DEL HOMBRE lóng**  
 Spain/Mexpar. 1967  
 Producer.....Enrique L. Egúlez  
 Director.....Enrique L. Egúlez  
 Screenplay.....Jacinta Molina  
 Photography.....Emilio Fernández  
 Editor.....Francis Janssens  
 Music.....Ángel Arteaga  
 Art Director.....José Luis Pérez Ferrer  
 Make-Up.....José Luis Ruiz  
**CAST**

Waldemar Stanishevsky.....Paul Sandby  
 Hyacinth.....Bianka Jurkowska  
 Professor Milánov.....Julian Ugaro  
 Rodolfo.....Manuel Montañez  
 Wanda.....Aurora De Alba  
 Iara Sofiatina.....Victorino López  
 José Mito, Raúl Sáenz Yanni, Gabrielito  
 Gilban, Carlos Casaravilla.  
 Filmed in 70mm

/Frankenstein's Bloody Terror/Mask  
 of the Wolfman/El Hombre Lobo/Blood  
 on His Fangs/Sheriff's Mask/Saltman  
 of Count Dracula/Vampires of Doctor  
 Dracula/Moll's Creatures/Dracula  
 Vago De Sherwood.

**"LA NOCHE DE LOS BERMOS"**  
 1973 Profilmes/Hesperia 98/96m vera  
 Executive Producer.....Luis Lasa  
 .....Ricardo Muñoz Sastre  
 Director.....Amando De Ossorio  
 Screenplay.....Amando De Ossorio  
 Photography.....Francisco Sánchez  
 Editor.....Antonio Ramírez  
 Music.....Fernando García Morente  
 Art Director.....Cruz Balaguer  
 Prod'n M'ger.....Modesto Pérez Redondo  
 Make-Up.....Miguel Sáez  
 SPFX.....Jesús Iglesias  
**CAST**

Rod.....Simon Andreu  
 Tonics.....Kelli Hansen  
 Liz Meredith.....María Estévez  
 Carol Harris.....Loretta Tovar  
 Agnes.....Barbara King  
 T'Mung.....Joseph Thalman  
 Jonathan Grand.....Jack Taylor  
 Filmed in Colour and Cinemascope

Notes: 'Loretta Tovar' is as listed  
 inside the original pressbook, while  
 the cover has her as 'Lorena Tovar'.  
 she is in fact Loretta Tovar. There's  
 also some confusion regarding roles  
 played, the above list is, I believe,  
 the correct one. 'Rod' (Andreua) is  
 the correct one. 'Rod' (Andreua) is  
 the Sastre Guide, while 'Jonathan Grand'  
 (Taylor) is the photographer who ends  
 up face down in his own developing

**"LA NOCHE DE MALTUGUIS"**

Spain/West Germany/Plata-Hispaner/  
Ailes 1970  
Producer.....José A. Pérez Gómez  
Director.....León Klimovsky  
Screenplay.....Jacinto Molina  
.....Juan Munchel  
Photography.....Leopoldo Villasecaor  
Editor.....Antonio Gimeno  
Music.....Antón García Abril  
Make-Up.....José Luis Morales  
Art Director.....Ludwig Gray  
Assistant Director.....Carlos Acedo  
SPPX.....Antonio Molina

**CAST**

Waldemar Daninsky.....Paul Naschy  
Elvira.....Gaby Fuchs  
Geneviève.....Barbara Copell  
Wanda.....Patty Shepard  
Yolene Samarina,Andrea Raimo,Berta  
Berrí,José Marco,Señora Sharon,Luisa  
Gasper,Superio Ares,Julie Pena,Maria  
Luisa Tovar,Patricia Day  
*/La Puerta De Los Vampiros/Night of the  
Wolfman/Nacht Der Vampire/Dans Les  
Griffes De Dracula/Malpurgienacht/  
Werewolf Shadow/Shadow of the Wer-  
wolf/Werewolf's Shadow.*

**"LA NOTTE DEL DIABOLO"**

1971 Filmes Cinematograficas/Dos Bons  
Cinematografias/Copercines,An Italian  
Spanish co-pro.Sim out to BFI in UK  
Executive Producer.....Luigi Mariani  
Director.....Giorgio Ferroni  
Screenplay.....Romano Migliorini  
Giambattista Masetto  
.....Eduardo M. Brochero  
Story.....Eduardo M. Brochero  
Photography.....Manuel Barrenguer  
Editor.....Gian M. Mezzini  
Music.....Giorgio Gaslini  
Art Director.....Eugenio Liverani  
.....Cubero Y. Galicia  
Production Manager....Diego Alchimode  
Make-Up.....Massimo Giustini  
SPPX.....Bambaldi  
Assistant Director....Gianni Stragone  
Bassis,Alessi Constantinovich,Tolstoi  
"La Famille Du Werdelak"

**CAST**

Nicola.....Giovanni Garko  
Sofka.....Argentina Battil  
Helena Guliashuk.....Teresa Gimpera  
Jovan Guliashuk.....Mark Roberts  
Irena Guliashuk.....Ginzia De Carolis

**"LA NOVIA ENGAÑADISTADA"**

Spain, Morgana Films 1972  
Executive Producer,José López Moreno  
Director.....Vicente Aranda  
Screenplay.....Vicente Aranda  
Story..."Carmilla",J.Sheridan LeFanu  
Photography.....Fernando Arribas  
Editor.....Pablo García Del Águila  
Music.....Antonio Pérez Gómez  
Prod'n Manager.....Jaime Fernández-Cid  
Art Director.....Juan Alberto Soler  
Make-Up.....Cristóbal Criado  
Assistant Director.....Carlos Duran  
SPPX.....Antonio Molina

**CAST**

Carmilla/Mirrealia.....Alexandra Bastedo  
The Husband.....Simon Andreu  
Queen.....Maribel Martín  
Doctor.....Dona Belmier  
Dona.....Rosa María Rodríguez



Waid.....Montserrat Julia  
Servant.....Ángel Lombard  
*/The Bloody Bride/Blood Spattered  
Bride/The Bloody Fiancée/Till Death  
Us Do Part*

**"LA ORQUESTA NOCTURNA DE LOS VAMPIROS"**

Spain, Atlántida Films 1972  
Producer.....José Frendo  
Director.....León Klimovsky  
Screenplay,Gabriel Burgos,Antonio Fox  
Photography.....Pedro Martín  
Production Manager.....José Salcedo  
Make-Up.....Miguel Sosa

**CAST**

Luis.....Jack Taylor  
Aina.....Dianik Durakowska  
Mayor.....José Guardiola  
Raquel.....Chelo Serrano  
La Señora.....Helga Lina  
Marcos.....Manuel De Rivas  
César.....David Aller  
The Children.....Fernando Somero  
Spiritu Gil.....Spiritu Gil  
*/La Noche de los Vampiros/The Vamp-  
ires Night Orgy/*

**"PARQUE DE JUEGOS"**

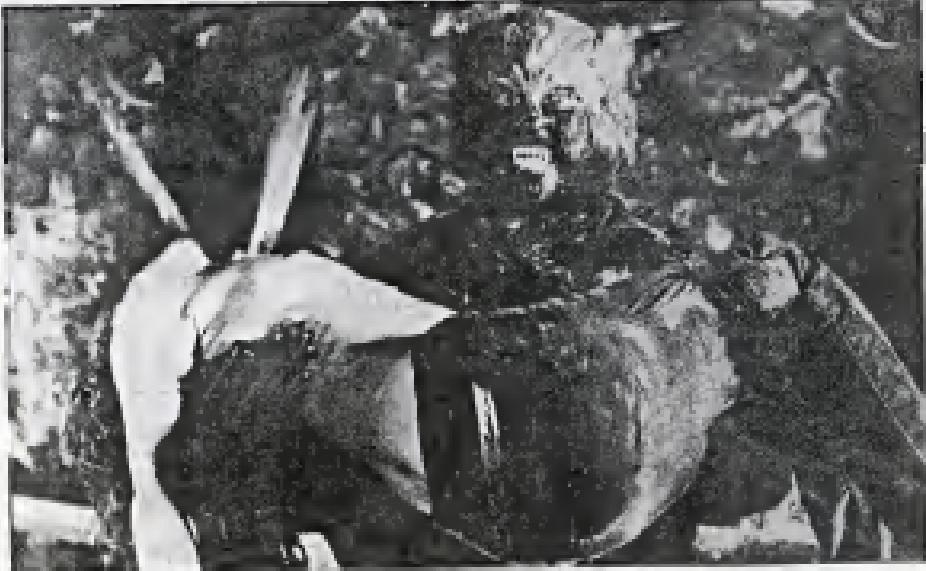
Spain, Ecuasal Cinematograficas. 1963  
Director.....Pedro Oies  
Story.....Ray Bradbury  
CAST

Cecilia Villareal, Wilhelm F. Elie, Joe  
Shannon, Lulu, M. Munoz Schneider,  
Spanish TV Film, any Cinema released ?

**"PASTEL DE SANGRE"**

Spain P.C.Thade 1971  
Producer.....Jose Maria Forn  
Production Director...Teodoro Herrero  
Photography.....Luis Coadedo  
Editor.....Merisel Bautista  
Music.....J. J. Pineda  
Art Director.....Andres Valverde  
Make-Up.....Francisco Manicha  
( sketchs.1) "Terror", 2) "Victor Fran  
Kenstein", 3) "The Dance", and the ONE  
vampire 3) "Terror Entre Cristianos"  
Director.....Francesco Bellantu  
Story/Screenplay.....Francesco Bellantu  
CAST

Candido.....Carlos Otero  
Marco.....Fernando Rebol  
Gladulah.....Marta May  
Chelo Lopez, Marisol Paredes, Buelito  
Poncelet, Luis Ciges, Julian Ugarte.  
/Blood Pie/Cake of Blood/both are  
translation errors,really it should  
be Painting of Blood,which makes a  
lot more sense when you think about  
it.Filmed in EastmancolorTech\*scope



**"PERVERSIONS SEXUELLES"**

France/Spain, Los Filmes De L'Espan/Orbis Productions 1972  
Producer.....Jean C. Roplin  
Director.....Alejandro Marti Gelsbert  
.....Pierre Chevalier  
Screenplay.....Vincent Bidier  
Story.....David R. Cooper

Photography.....Raymond Heil  
Editor.....Irene Montagne  
Music.....Max Gazzola  
Production Manager.....Roger Williams  
Executive Producer.....Michel Grimaud

**CAST**

Euston.....Frank Brana  
Darkmoor.....Jorge Sigaud  
Lacille.....Catherine Frank  
Anne.....Patricia Lee  
Richard Vitz, Michael Flynn, Martin  
Travilas, Jacques Bernard, Elizabeth  
Stephanovitch, Teresa Gimpera, Sandra  
Reyes, Julie Prendett  
/El Secreto De La Momia/Le Secret De  
Sang/La Sang Des Autres/Les Cheveux  
De La Violence/Other People's Blood/  
Lips of Blood/The Other's Blood/Le  
Volupte De L'Horrifico/Sexuel Perver-  
sions/The Blood of the Others/Love-  
Brides of the Blood Mummy/The Paths  
Of Violence/The Secret of the Egyp-  
tian Mummy/

**"EL SECRETO DEL HOMBRE LOBO"**

Spain Galante Films 1960  
Producer.....Modesto Perez Redondo  
Director.....Jacinto Molina  
Screenplay/Story.....Jacinto Molina  
Photography.....Alejandro Ullon  
CAST

Waldemar Gansinsky.....Paul Naschy

Countess Hathory.....Julia Salvi  
Mauro Rivera, Silvia Aguilera, Azucena  
Bernaldez, Narciso Roman Monta, Pepo  
Ruiz, Beatriz Elioletta, Pilar Alcon,  
Tito Garcia, Riccardo Palacio,  
/The Crazing/Return of the Wolfman/  
La Noche Del Hombre Lobo/De Terug-  
keer Van De Werewolf/

**"EL RETORNO DE LOS VAMPIROS"**

Spain Urano 1972  
 Director.....Jose Maria Zabalza  
 CAST  
 Simon Andreu,Maria Monterrey,  
 /The Return of the Vampires  
 Completed ? Title change ?

**"EL RETORNO DE WALPERGIS"**

Spain/Mexico Letum/Escorpion 1973  
 Producer.....Luis Mendoza  
 Director.....Carlos Aured  
 Screenplay.....Jacinto Molina  
 Dialogue.....Edward Mannix  
 Photography.....Francisco Sanchez  
 Editor.....Mary Sorina  
 Art Director.....Guillermo Andres  
 Assistant Director.....Luis Gomez  
 Make-Up.....Fernando Florido  
 SPFE.....Pablo Perez  
 CAST  
 Waldemar/Irinicus.....Paul Naschy  
 Kinga.....Pabilo Falcon  
 Marilyn.....Maritza Olivares  
 Malibis.....Ana Perea  
 Elizabeth Bathory.....Maria Silva  
 Lazzlo Tloma.....Edmundo Galvo  
 Rouka.....Antonio Vidal Molina  
 Ilona.....Imas Morales  
 Bela.....Jose Manuel Martin  
 Elizabeth.....Patty Shepard  
 Santiago Rivero  
 /Curse of the Devil/Return of Walpurgis/Return of the Werewolf/Le Masso  
 Negro Della Contessa Dracula/Black  
 Harvest Of Countess Dracula

**"LA SAGA DE LOS DRACULAS"**

Spain Profilmes 1972  
 Exec Producer.....Ricardo Munoz Suay  
 .....Jose Antonio Perez Giner  
 Director.....Leon Klimovsky  
 Screenplay.....Lazarus Kaplan  
 Story/Screenplay.....Erika Zell  
 Photography.....Francisco Sanchez  
 Editor.....Antonio Ramirez  
 Music.....J.S.Bach  
 Add'l Music.....Daniel White  
 .....A.Ramirez Angel  
 Art Director.....Guillermo Andres  
 Production Manager  
 .....Modesto Torre Redondo  
 CAST

Berta.....Tina Sainz  
 Count Dracula.....Miguel Ibanez Monta  
 Hana.....Tony Iabert  
 Irina.....Cristina Buriana  
 Xania.....Maria Kosti  
 Mirella.....Helga Lina  
 Gabor.....J.J.Paladino  
 /The Dracula Saga/The Saga of the  
 Dracula/The Dracula's Saga/  
 Filmed in Eastmancolor

**"TRENDRE HELLO SPAZIO"**

Italy/Spain.Roma Cooperativa/Catilia  
 Cine Madrid,33 minutes. 1968  
 Producer.....Enrico Luciano  
 Director.....Mario Bava

**Screenplay**

Mario Bava

Alberto Bevilacqua  
 Antonio Roman,Galliano Gosselich  
 .....Rafael J. Salvia  
 Story....."One Night of 11 Hours"  
 .....By Renato Pastoreiro  
 Photography.....Antonio Rinaldi  
 Editor.....Antonio Gimeno  
 Music.....Gino Mariuzzi  
 Art Director.....Giorgio Giovannini  
 Production Manager.....Maria Silvestri  
 Make-Up.....Amato Garbini  
 Assistant Directors.....Lamberto Bava  
 .....Manuel San Roman,Serena Canevari  
 CAST

Mark Markary.....Barry Sullivan  
 Sonya.....Norma Bengell  
 Bess.....Angel Aranda  
 Tiona.....Evi Marandl  
 Nordeg.....Massimo Righi  
 Ned.....Stefano Cendilli  
 Carr.....Franco Andrei  
 Karen.....Fernando Villena  
 Elton.....Maria Morales  
 Derry.....Ivan Bassimov  
 Roy.....Rico Baldi  
 Toby.....Alberto Coventini

**ADDITIONAL USA CREDITS**

Screenplay.....Louis M.Hayward  
 Story.....Ib Melchior  
 Music.....Randall Schmidt  
 /Terror en el Espacio/Planet of the  
 Vampires/Planet of Blood/Planet of  
 Terror/Demon Planet/Haunted Planet/  
 Terror in Space/Outlaw Planet/Planet  
 of the Damned/Outlawed Planet/Planet  
 der Vampir.  
 Filmed in Technicolor.60 releases FOX

**"THESE CRUEL AND BLOODY VAMPIRES"**

Spain Titanic 1973  
 Director.....Jose Maria Biscarreta  
 Completed ? Remaking of Biscarreta's  
 "La Llamada Del Vampiro"?

**"LA TRAMA DE LA ISLA MALDITA"**

Spain/Turkey Urbita Films 30 minutes  
 Executive Producer.....Jorge Ferrer  
 Producer.....Miguel Grau  
 Director.....Julio Salvador  
 Screenplay.....Julio Salvador  
 Original Script.....Ricardo Ferrer  
 Photography.....Juan Galp  
 2nd Unit Photog....Santiago Rodriguez  
 Editor.....Alberto Garcia Nicotra  
 Music.....Phillip Lantano  
 Art Director.....Juan Alberto  
 Production Manager.....Carlos Frigola  
 Make-Up.....Miguel Garcia Roy  
 SPFE.....Antonio Molina  
 Assistant Director.....Gil Carrasco  
 CAST

Chris.....Andrew Prine  
 Peter.....Mark Damon  
 Jerry.....Daniel Martin  
 Hannah.....Terica Cimpere  
 Mary.....Patty Shepard

*filmes* Andrew Prine  
Teresa Gimpera



Daniel Martin

Mark Damon

Patty Shepard  
Frank Brana



## LA TUMBA DE LA ISLA MALDITA

The Wild Man.....Ivan Gonic  
Professor Bolton.....Mariano Rey  
Blind Sailor.....Frank Brana  
Adnan's Father.....Edward Welsh  
First Fishermen.....John Alderman  
Adnan.....Jack La Rue Jr.  
Little Boy.....Tom Demaroglu  
Little Girl.....Shara Damon  
USA Credits for "Mannah, Queen of the Vampires":  
Executive Producer.....Wolf Schmidt  
Producer.....Lou Shaw  
Director.....Lou Shaw  
Screenplay.....Lou Shaw  
Story.....Lou Shaw  
Editor.....David Rawlinson  
filmed on location in Istanbul, Turkey  
and Barcelona, Spain. In Bestiario  
/"Crypt of the Living Dead"  
/"Vampire Woman"  
/"Vampire Woman"  
"Young Mannah, Queen of the Vampires"

**"VAMPIRE - CHADECUG"**  
Spain/Bonim Films/Films 59. 1989  
Director.....Pedro Forchelli  
Screenplay.....Pedro Forchelli  
Photography.....Manuel Esteban  
Music.....Carlos Santos  
Assistant Director.....Arti Setting  
CAST

Christopher Lee, Herbert Lom, Soledad Miranda, Fred Williams, Jack Taylor, Jesus Franco,  
filmed in Black & White, documentary  
on the filming of Jesus Franco's "El Conde Dracula" (1970)

/Vampyr/Vampira

**"EL VAMPIRO DE DUESSELDORF"**  
Spain/Italy/France, Reme-Paris Film  
E. Forja/Mangiatelli. 46 minutes 1984  
Director.....Robert Hossein  
Screenplay.....Robert Hossein  
.....Georges Andre Tabet  
Photography.....Alain Lefevre  
CAST  
Peter Kurten.....Robert Hossein

Marie-France Fleiter, Annie Andersson,  
Roger Duhaut, Paloma Valdes, Danick  
Patisson, Michel Dacquin.

## VAMPIRESSA 1830\*

Hiagamer/Buroscine 1981  
Director.....Jesus Franco  
Screenplay.....Carmen M. Romeo  
.....P. Heilasteros  
CAST  
Wiktoriia Wood, Yves Masseur, Antonio  
Ororos, Mina Morgan.  
/Certaine L'Almeat Noire



**"EL VAMPIRO DE LA AUTOPISTA"**  
 Spain. Cinefilma/FIDA 1970  
 Producer.....Eduardo Amati  
 Director.....Jose Luis Madrid  
 Screenplay/Story....Jose Luis Madrid  
 Photography.....Francisco Madurga  
 Editor.....Gabriela Pausilla  
 Music.....Angel Arzuaga  
 Production Manager....Joseph Teller  
 Assistant Director.....Enrik P. Gomez  
 CAST

Adolfo.....Waldemar Wohlfahrt  
 Marianna.....Patricia Loren  
 Chief of Police.....Lola Indurain  
 Comisario.....Baris Harry  
 Bagins.....Adela Taurer  
 Forensis.....Anastasio Campoy  
 Kurt Gordon, Susan Carvajal, Joseph  
 Marco, Mary Trevor, Peter White, Paul  
 Lancaster, Victor Davis,  
 /L'Horrible Vampire Sexus/L'Horrible  
 Sexy Vampire/Le Vampire Sexuel/Der  
 Vampir Der Schloss Frankenstein/Le  
 Vampire Aime La Chair Fraiche/The  
 Vampire of the Highway/The Vampire  
 of the Turnpike/The Vampire of Castle  
 Frankenstein.  
 Filmed in Eastmancolor & Techniscope

**"UN VAMPIRO PARA DOS"**  
 1968 a Ross Film Production 86 mins  
 Director.....Pedro Laxaga  
 Screenplay.....Jose Maria Palacio  
 .....& Pedro Laxaga  
 Photography.....Eloy Molina  
 Editor.....Alfonso Santacana  
 Music.....Adolfo Garcia Alcibi  
 Art Director.....Martin Zarole  
 CAST

Credit.....Gracita Morales  
 Jose Luis.....Jose Luis Lopez Vazquez  
 Baron De Rosenthal.....  
 ....Fernando Fernan Gomez  
 Trist Alfonso  
 Goya Lehrero  
 Jose Orjas  
 Adriano Dominguez

Made in Black & White and Cinemascope  
 Title translation: A Vampire For Two

"Yes it is 'De' Rosenthal, not 'Van'  
 Rosenthal in Hardy. One of those tiny  
 mistakes that you begin to notice  
 after the initial "Wowlook" at  
 all this information...I never even  
 heard of that film" reaction to  
 the book has worn off. When you  
 start to unearth info of your own,  
 you find Hardy's medieval tome is  
 almost worthless, misinformation is  
 worse than no information. Being me,  
 I can't just ignore these errors, I  
 have to try to correct what I can. On  
 this title alone, Hardy refers to the  
 director as "Pedro Laxaga Sabater",  
 the man's name is Pedro Laxaga. In  
 the cast Jose Oyjas is really Jose  
 Orjas, and photographer 'Eloy Molina'  
 is actually Eloy Molina. Rest assured,  
 armed with my trusty Spanish/German/

Italian/French dictionaries, I draw  
 the line at Japanese. "Ahoard" will,  
 if it's at all possible, get back to  
 source material for European casts &  
 credits - "Hit-Picking Caucus."



## UN VAMPIRO PARA DOS

Director  
 MIGUEL A. MUNOZ

Other radio/Newspaper blurbs include  
 "Attention! Here's the most terrify-  
 ing Vampire that never kisses a neck,  
 Coffins that open themselves...bats  
 that fly into windows...wolves that  
 howl madly...and a new Count Dracula  
 moves in."

### "VAMPIROS LESSON"

Spain/West Germany Fenix/Telesinc/CCC 1970  
 Production Director...Eduardo Manchen  
 Executive Producer....Arturo Marcos  
 Director.....Jesus Franco  
 Screenplay.....Jesus Franco  
 Story....Jaime Chavarril, Jesus Franco  
 Photography.....Manuel Medina  
 Music.....Paul Grissel, Manfred Huber  
 .....Dieter Schmid  
 Make-Up.....Paloma Fernandez  
 STFX.....M. Baquero  
 CAST

Soledad Miranda, Dennis Price, Haidrian  
 Keenan, Eva Stromberg, Michael Berlin  
 Victor Feldman, J. Martinez Biscaino,  
 Paul Muller, Jesus Franco,  
 /Die Erbin Des Dracula/El Signo Del  
 Vampiro/Les Vampires/Die Vampirinchen  
 /Lesbian Vampires/Vampire Women/The  
 Heiress of Dracula/The Heritage of  
 Dracula/Sensuelt Specials/Sign of  
 the Vampire/L'Heritiere De Dracula



PAUL NASCHY en

# EL RETORNO DEL HOMBRE LOBO

Visión

JOAQUÍN FALY-GRANADOS SILVIA AGUILAR  
AGUSTÍN HERNÁNDEZ Y NARCISO HÁRIZ MÉNTA  
JUAN CARLOS MOLINA  
ESTUDIO DE CINE FILM 40

246 086 1450